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MEMOIRS
OF THE
PEABODY MUSEUM OF AMERICAN ARCHAEOLOGY AND
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VOL. II—NO. 2

RESEARCHES IN THE CENTRAL PORTION OF THE USUMATSINTLA VALLEY

REPORTS OF EXPLORATIONS FOR THE MUSEUM.— PART SECOND

BY
TEOBERT MALER

CAMBRIDGE
PUBLISHED BY THE MUSEUM
1903

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University Press:
John Wilson and Son, Cambridge, U.S.A.

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RESEARCHES IN THE USUMATSINTLA VALLEY.

VII.

EL CAYO.*

To complete my exploration of the country along the Usumatsintla River, I left my residence in Ticul (Yucatan) in the middle of March, 1897, and went by way of Mérida to Progreso. Here, comfortably lodged in the villa of my distinguished friend, Sr. Felix Faller, I awaited the starting of a steamer for Cármen. On the eve of my departure the sad intelligence was received of the decease of the Bishop of Mérida, Dr. Crescencio Carrillo y Ancona, a man of high culture, who had ever honored me with his friendship and whose death I mourn sincerely.

On the 20th of March, 1897, I embarked with my luggage on the steamer "Tabasco," belonging to the firm of Romano. Touching at Campeche on our way, we came without mishap to Cármen, and, taking up my temporary abode here, I awaited an opportunity to cross the Gulf and to sail up the Usumatsintla to Tenosique. On April 3d I succeeded in setting forth in a small steamer, "La Golondrina." The name of the obliging captain of this craft was Berzunza. After a pleasant trip of five days, we arrived at Tenosique, where I hired a small house to enable me to make the necessary preparations for exploring expeditions fraught with so many difficulties.

My plan was to explore the Usumatsintla from Tenosique upward as far as the ruins of Yāxchilan, and then to return to my starting point to wait until the end of the rainy season. Having engaged five fairly respectable men at twenty-five pesos a month each and maintenance; and having bought the necessary provisions; packed my photographic apparatus; and hired the necessary pack-animals at a high rate from one of the wood-cutting firms, I was able to start on May 16th. In my report on Piedras Negras,† the route from Tenosique to El Cayo,‡ abounding in beautiful scenery, has been described.

---

* Mexico. Left bank of the Usumatsintla. May, 1897. El Cayo means "the place where the banks are strewed with stones." Cayo is one of the words brought by the Spaniards from Hayti and Cuba.

† In the preceding reports in this volume.

‡ A map of this region is given as Plate I of this volume.

We reached El Cayo on May 20th. Here, too, the river afforded a magnificent panorama. Emerging from the wild, cleft mountain, the river flows around an island covered with trees and forms an extensive beach, gleaming white in the sun, composed of sand and of broken stones ground smooth. Here the mineralogist can gather an interesting collection containing specimens of all that is buried in the heart of the most distant mountains of Chiapa and Guatemala. Many of these stones are so beautiful that even the natives never fail to take specimens, which they use as paper-weights. Many species of stone are found here. I thought I recognized carnelian, syenite, jadeite, ofite, hematite, pure white marble of the finest grain, very pretty pieces of petrified wood, etc. These stones, the most of which are extremely hard, are of all colors: white, ash-gray, black, brown, ochre-yellow, green, blood-red, and pink. Many are striped with several colors.

So far we had been on the right shore. But here we had to cross the river, and to enable us to do this a cayuco was sent from the montería which is situated on the opposite shore and belongs to the firm of Valenzuela. The Casa principal — built of posts with palm-leaf roof — lies close to the left embankment. The Encargado of this montería, Don Tránsito Mejenes, received us in a friendly manner and gave me shelter.

Good fortune ordained that in the tracts now strewed with the huts of the wood-cutters, an ancient city once stood which had been so overgrown with trees that it had not been noticed before. The principal building of this city, a temple palace of five temples, lies directly in the rear of the Casa principal. Its eastern, narrow side faces the edge of the high embankment which is very near. It must, however, be noted that the ever turbulent river is at present rapidly eating away the left high embankment, so that in a short time the Casa principal will have to be abandoned; and hence it is natural to suppose that in antiquity this temple must have stood much farther away from the river than at present.

I undertook a detailed exploration of the mound of débris, which was covered with vegetation. In spite of the badly ruined condition of this structure, its unmistakable architectural form could be traced from the remnants of walls, flights of steps, terraces, and chambers. The plan proved to be one seldom met with in the peninsula of Yucatan; but the double temple found in the neighboring El Chile is an evidence that the crowning of the top platform of a pyramidal substructure with two, three, or more temples was not unusual in the Usumatsintla district.

The façade of the whole structure faced the north, and on this side above a terrace is a series of chambers running the whole length, above which is another platform crowned with the temples. On the rear side facing the south there are only broad steps formed of massive stones, and no chambers.

The massive terrace on the north is about four metres in height, and forms a level space in front of the somewhat receding series of chambers already mentioned. From the base of the terrace a massive central stairway leads to the elevation of the temples. The exact number of rooms could not be determined with certainty without removing the great masses of débris formed by the ruined façade and the vaults, which concealed them for the most part. It is possible that there were two rooms on each flank of the stairway.

Before we ascend to the temples, I must mention that on the terrace in front of the left wing there formerly stood two stelæ ornamented with reliefs, which were found lying on the ground covered with rubbish. On the terrace in front of the right wing no stelæ were found. Among the débris of the chambers on the left wing, a highly interesting lintel was found, sculptured on its under side, while the other lintels excavated were not carved.

Above, on the platform, there was a receding row of five temples which are now wholly or partially in ruins. The space between the separate temples measured exactly 225 cm. Each temple had but a single chamber with two entrances, each 75 cm. wide, on the north. The length of these chambers was about 352 cm.; breadth, 160 cm.; thickness of the walls, 80 cm., — which gives an exterior length of 512 cm. and an exterior breadth of 320 cm. In the chamber of the middle temple the stela with the relief representing the principal god (?) leaned against the centre of the main wall, with the lower part sunk into the ground.

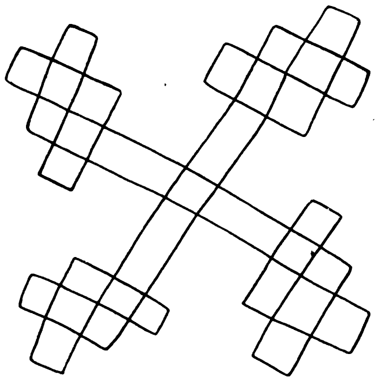
Fig. 27. — Incised Design upon Stone Lintel.

The lintels of these temples had no sculpture, except that one, from an entrance to the fourth temple, had carved on its under surface a large St. Andrew's cross (Fig. 27), belonging to the same class as those of Piedras Negras (Fig. 26), La Mar (Fig. 34 *a*), and San Lorenzo (Fig. 34 *b*).

Crosses of this kind, sculptured on the under side of lintels of the doorways to certain rooms, must have had some special significance, perhaps astronomical. They may intimate that these rooms were devoted to the astronomer-priests, to whom the calculation of the chronology was intrusted.

I have made a plan of this remarkable edifice, representing it as restored (Figs. 28, 29, and 30). I estimated the total height of the building at 15 m., and the length of the upper platform at 40 m., this latter measurement corresponding to the length of the series of rooms of the second story. The total length measured on the lowest terraces would be 50 m.

Stela 1 (Plate XXXIV, 1). Only one of the broad sides has a sculpture. This represents a person of rank whose high head-dress, resting on a cross-band, seems to represent a turtle with its head in front, and with the small figure of a man developing from the back part, with his head facing the broad feather-work at the back. Above the little head, emerging from a scroll-work, is the head-dress, from which a large plume of ketsal feathers droops forward. It may be that the name of this personage of rank was *Ac*, tortoise. The body is represented in front view, but the face is in profile.

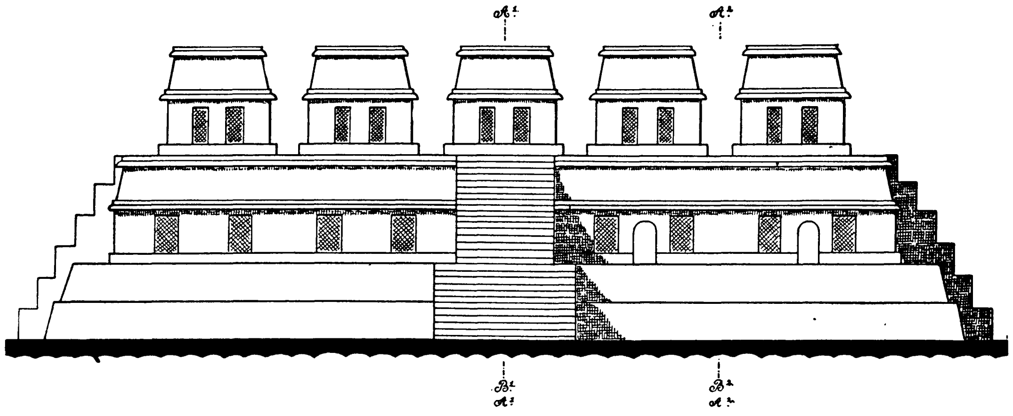

FIG. 28. — FAÇADE OF TEMPLE AT EL CAYO (restored).

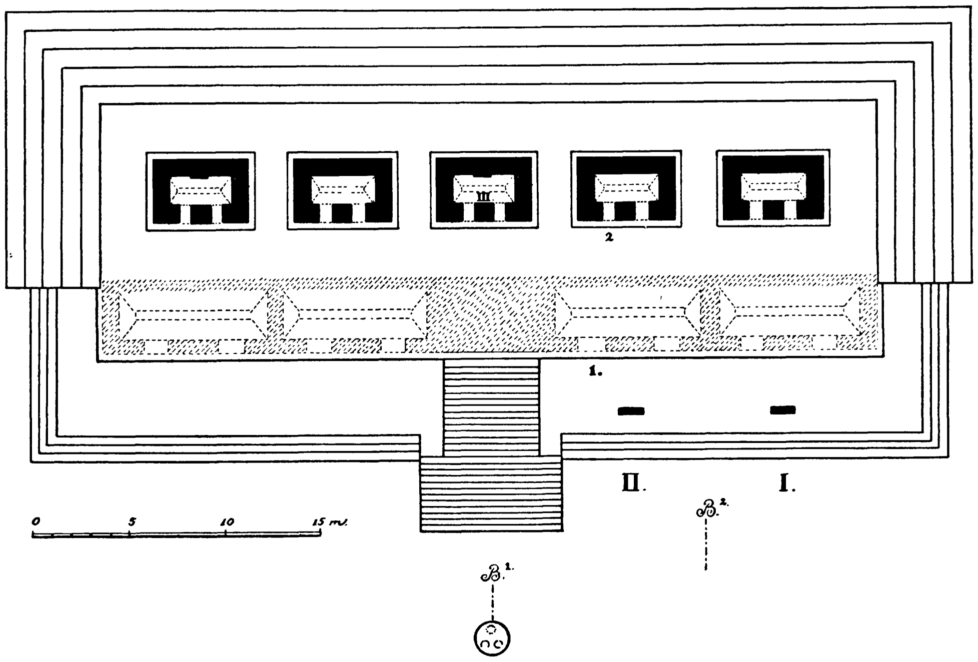

FIG. 29. — PLAN OF TEMPLE AT EL CAYO (restored).

The right hand is at a little distance from the body, and the left, resting against the hip, appears to hold an ornamental pouch. Between the feet, which are spread apart, a deep hollow was cut out, in which, it may be, sacrificial gifts were placed. On the ground in front of the face there are three glyphs, and near these on the border a few more are carved (3 + 4).

Notwithstanding the fact that this sculpture has suffered from the action of the rain, the principal outlines are to be distinctly seen on my picture. Only the finer detail and the colors have disappeared. The total height of the stone is 238 cm., 191 cm. of which are occupied by the sculpture, the breadth of which with the border is 90 cm. (not taking into account the slight swelling of the narrow sides); thickness of the stone, 25 cm.

Stela 2 (Plate XXXIV, 2). This stone had fallen upon the ground, as I supposed, with the principal sculpture turned skyward, which was, therefore, wholly destroyed. The face, turned to the earth, was well preserved. Its sculpture, however, was of such low relief that it was scarcely distinguishable; but, washed and brushed off and touched with the slanting rays of the sun, it was enlivened to such an extent that my photograph gives all that it was possible to bring out.

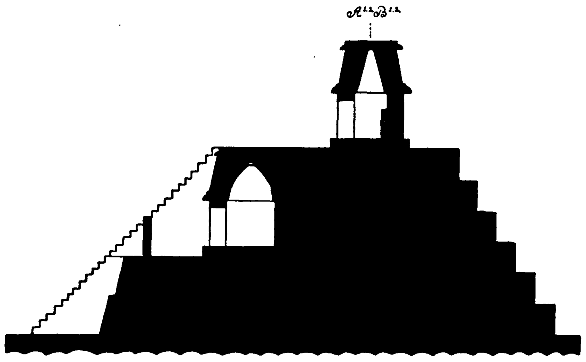

FIG. 30. — SECTION THROUGH TEMPLE AT EL CAYO (restored).

The sculpture is divided horizontally in the centre by a kind of throne, on which a richly dressed person sits cross-legged, in oriental fashion. We recognize the breast-cape of bead-work, and the head surmounted by a high helmet with feather ornament. Both hands rest in his lap. The face of this deity (?) is turned towards a personage standing on the base line, who seems to hold feather fans in both hands. The medium-sized head-dress of this priestly figure is surmounted by a double feather curving backward and crossed on its stem by a broad cross band. In the lower part of the sculpture, which is now indiscernible, I imagine there was a prisoner intended for sacrifice. The clear spaces of the background are filled up with hieroglyphs. I thought I could count 4 + 4 + 2 + 3. No traces of color remain. The present height of the stone (the piece sunk in the ground is broken off) is 220 cm.; greatest breadth, 106 cm.; thickness, 25–27 cm.

Stela 3. This is standing in its place at the middle of the long wall in the chamber of the middle temple. The total height of the stone is about 161 cm.; breadth, 60 cm. The height of the sculpture is 111 cm.; and the breadth, without the border, 45 cm.

This relief — even if it be assumed that it was formerly embellished with stucco and color and has suffered from the ravages of time — is of extremely imperfect workmanship, and exhibits a lower degree of art than the stelæ just described, or of the superb undersculpture of Lintel 1. Its archaic character seems to point to the oldest epoch of this ancient city. Probably this rude idol was held in particular reverence by the people, and for this reason the priests did not replace it with a better one. Even in our day the Lacantuns appear to have worshipped this very old god, at least I found several broken incense vessels in the corners of the half-tumbled-down room. The legs are close together, heel touching heel, and the feet are spread apart. The only portion of the garment covering this god, which can be detected, is the edges crossing over one another at the knee. There is no other trace of a girdle, collar, or other article of attire. The head was surmounted by a head-dress of some kind, but no detail or outlines of feather-work can be distinguished. The god holds in his right hand a thick staff having a rude scroll at the bottom, but the upper end is tipped with a grotesque face. The left arm rests against his breast (Fig. 31).

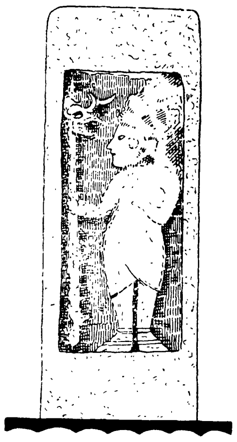
FIG. 31.— SCULPTURE ON STELA 3, EL CAYO.

Lintel 1 (Plate XXXV). This lintel is sculptured on the under side, and is the only one we found here. It was among the débris of the chambers on the left wing of the second body of the building. The length of the slab, which was broken off at one end, is 90 cm.; breadth, 80 cm.; thickness, 13 cm. The height of the entire sculpture is 68 cm., but the height of the part containing the figure, that is, the shallow niche, is only 51½ cm. The breadth of the design is 67½ cm., and that of the niche but 28½ cm. The shallow niche occupies the central part of the design, and is bordered on the right, left, and top by four rows of glyphs. A military person of rank stands in this niche, holding a small circular shield in his left hand, and in his right hand what seems to me a quiver with bow and arrows, which also forms the border of the shallow niche. The middle portion of the warrior's body is covered with a short loin-cloth, and this is bound tight to the body by means of the broad girdle, the huge bow of which falls down in front. The neck is encircled by the breast-cape of bead-work, but there are no face-masks. The grotesque scroll-work forming the helmet is of very large proportions. It is surmounted by superabundant feather-work, which encroaches upon the space otherwise intended for the border of four rows of glyphs; it thus occupies the entire right, upper part of the quadrangular sculpture, but, unfortunately, it has almost entirely scaled off. Likewise the man's face and a few glyphs are destroyed by the scaling off of the stone. For the rest, the warrior figure and the great majority of the glyphs are excellently preserved, and permit the fine, careful execution to be clearly recognized. Vestiges of color are no longer present.

The hieroglyphic part of the sculpture can be thus enumerated: The four vertical rows on the left would contain 16 glyphs each, if the large initial glyph on the left-hand upper corner did not occupy the space of four; or 14 + 14 + 1 (initial glyph) + 16 + 16. The four vertical rows at the right extend from the base line to the effaced feather-work. Two of these rows contained, I think, 8 glyphs each, and the other two 9 or more glyphs each, or about 8 + 8 + 9 + 9. The space at the top above the shallow niche corresponds to six vertical rows of 4 glyphs each, but since the plume of feathers has also encroached here, we can count only 4 + 4 + 4 + 4 + 1 + 1 glyphs. We would thus have a total of 113 glyphs, and it may be that there were a few more on the edges of the feather-work.

Of the 113 glyphs, only about 10 are injured by scaling off, thus about 100 are perfectly preserved. Of all the inscribed monuments which I discovered in the cities on the Usumatsintla, this sculptured lintel from the temple palace of El Cayo is the one that has the largest number of hieroglyphs, and this fortunate find affords much material for decipherment.

A small open space surrounded by low ruins extends in front of the north side of the temple palace. In the middle of this I found a sacrificial round altar about 1¼ m. in diameter, which was broken into many pieces. The slab forming the table, which rested upon three pillars, had formerly a relief on the skyward side, but this is now entirely effaced.

Searching this place of ruins for some distance in all directions, I found several other remains, but nothing worthy of note.

VIII.

BUDSILHÁ.*

Believing that it would be best to finish our exploration of all that was within reach from El Cayo, and then to push our way on to Yáxchilan, I decided to inspect a small place of ruins on the right bank of the Budsilhá. This stream is a tributary of the Usumatsintla, entering on the left side. Although some men told me marvellous tales of a *soberbio templo . . . muchas figuras . . . con grandes plumages . . . hasta los colores se ven todaria . . . etc.*, I had found out that they had seen at this place only a small half-demolished building. Hence, without any expectation of finding anything of special interest, I nevertheless considered it necessary to explore this place of ruins.

First we followed a path leading downstream from El Cayo and running along the left bank of the Usumatsintla. At first this path led past high cliffs, through level meadows affording picturesque views of the river. Later, however, it was mountainous and our progress was slow. On the road my admiration was excited by a beautiful bird of the size and form of a dove. Its plumage was in general green, but its breast was red. The female had built its nest in a large *commehen* nest (com-mehen = small-animal, wood-destroying insect) which was attached to a tree trunk. The eggs in this bird's nest were dull rose and white. The men called the bird *el sol*, "the sun." We also had an opportunity to admire the magnificent purple-black blossoms of the climbing-plant which, when the flower is closed, — then it is at times white and violet, — the people call *flor de pato*, and when open, *bonete del fraile* or *bonete del diablo*, which is not very flattering to the monk. I could not learn whether the people know what kind of a head-covering the devil wears. This *Aristolochia grandiflora* has probably the largest flowers of Mexico.

---

* End of May, 1897. Budsil-há = smoking water. This refers to the mist which forms in connection with the fall of the water over the rocks near the entrance of this stream into the Usumatsintla River.

We also crossed an abandoned Lacantun camp. The ground was thickly strewed with broken cooking vessels. Among the pots, which belonged to the most common kind made by these people (probably by the women), there were nevertheless some which were decorated on the outside with incised scroll-work, and this at all events showed some desire for art.

Night threatened to overtake us. Convinced that it was impossible to reach the huts of the montería "La Mar," we spent the night in the forest, slinging our hammocks from tree to tree. We were drenched several times by torrents of rain, and in the morning I shook with cold. I had covered my precious photographic apparatus, however, so well with oiled cloths that it was uninjured. And as we had now to cross the Budsilhá, which was quite deep, it did not matter how wet we were already. About noon we reached the montería "La Mar," where we were very kindly received by the major-domo, Porfirio Gordillo, from Macuspana.

The huts of this montería — which is a branch of El Cayo — lie on both sides of a brook to which the people have given the name La Mar. In the background rises a great mountain range of limestone with almost perpendicular sides. The arroyo La Mar empties into the Léché brook (*lé-tšé* = tree of leaves, the name of a certain tree which grows rapidly and has large leaves), which in its turn flows into the Budsilhá.

On the following day we undertook the exploration of the ruins on the Budsilhá, which according to our estimate must be 6 kilometres below La Mar. Several times we had to cross brooks. Penetrating with difficulty the incredibly dense vegetation, we once more reached the Budsilhá, which was very deep and had a rocky bed. Fortunately we found a giant tree which a storm had blown down and thrown across the river, thus forming a bridge. Climbing cautiously across this ape-bridge supplied to us by a favorable accident, we reached an abandoned montería, the name of which, "La Amargura," "the bitterness," survives in the memory of the wood-cutters. Here, where high cliffs with their white walls tower above the tall forest-trees, we penetrated some 1½ kilometres into the forest, and at last found the ruins.

The only building, still half preserved, — probably this was once a community-house and not a temple, — consists of two apartments: a front chamber 14 m. 90 cm. in length by 270 cm. wide, and a corresponding rear chamber. The two entrances of the front chamber had a very wide span (230 cm.), as did also the two entrances leading from this to the rear chamber (186 cm.). Formerly these were, therefore, spanned by wooden beams, which, as is invariably the case, had been torn out by the destroyers of ruins, and this had caused the façade to fall. The exterior length of the building was about 16½ m., and the exterior breadth 7 m. 80 cm. The triangular vaults are strictly rectilinear and are truncated at the top. In one corner of the front chamber we found several Lacantun incense vessels. The style of the exterior of the structure seems simple and severe, and the frieze, sloping slightly backwards, has lower and upper cornices formed of projecting rows of plates. The building stands on a platform 3 m. above the level ground, and its façade faces north. On this side the broad stairway leads from a small esplanade, surrounded by ruins, to the platform. This isolated, forgotten ruin was not adapted for photographing, but I drew a small, easily understood plan to remember it by (Fig. 32).

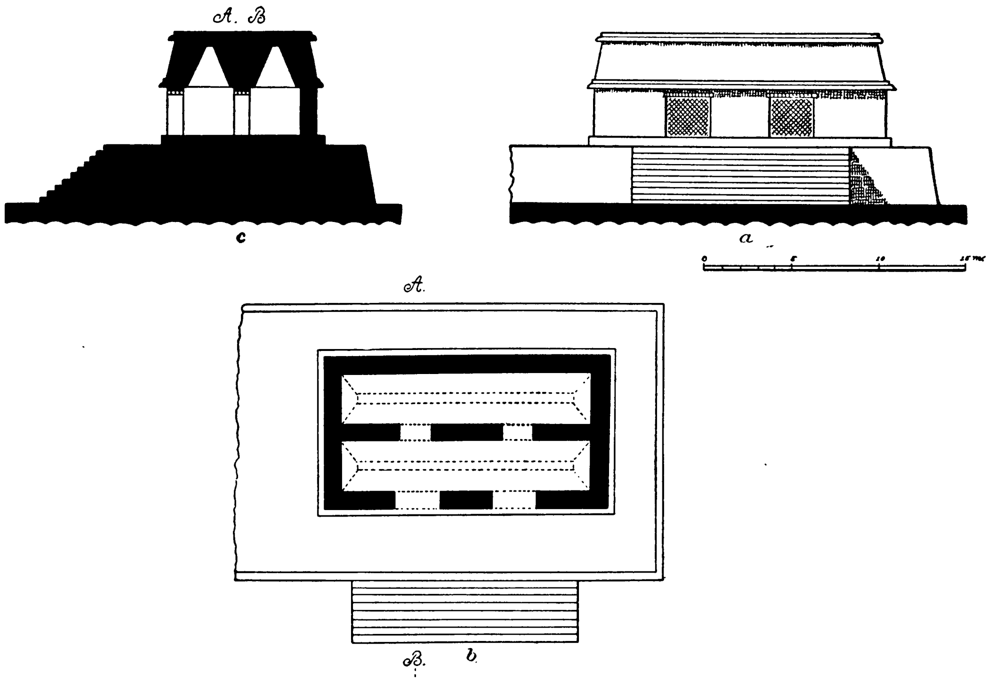

FIG. 32. — PLAN OF RUIN AT BUDSILHÁ (restored).

The dense forest of high trees, *monte crecido,* shades the ruins, and when this is the case the underbrush is very slight and the ground is exposed for the most part. By this the search for sculptured stones was much facilitated, but was futile. Several mounds of ruins, the highest of which I imagined was once the principal temple, were found; also some large stones, which were not carved.

On this expedition I caught an iguana of moderate size and of a rare species, which I had not seen elsewhere. It was black, sprinkled with yellow, white and gray, and had a very high crest on its head and neck, which gave it a curious appearance. I also noticed several times a small, pretty species of lizard with a sky-blue tail. In its brown silk case attached to a bush I found the chrysalis of a large nocturnal butterfly, which I took with me and carefully preserved until six months later, when a beautiful Attacus crept forth, which I photographed for comparison with other species of the same family.

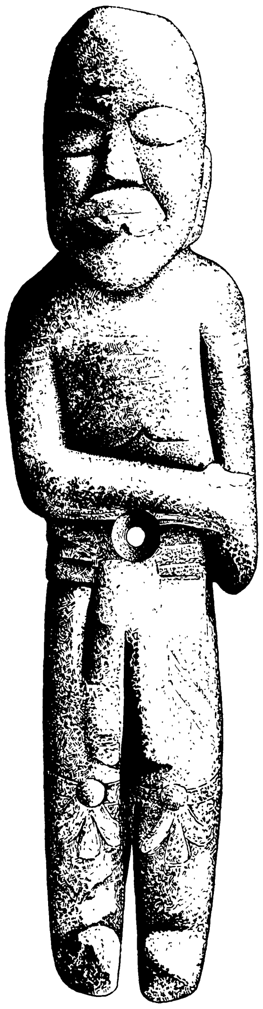

Fig. 33. — Sculpture in Jadeite, from Budsilhá.

The distance from the ruins to the conjunction of the Budsilhá and Usumatsintla Rivers cannot be more than one to two hours' journey. According to the statement of the wood-cutters, the Budsilhá is said to plunge over precipitous rocks in two small falls, then in a larger one, into the Usumatsintla, forming beautiful clouds of mist, which reflect the rays of the sun in brilliant rainbow tints. Since it would have been useless to have gone down the river to the water-fall with no means of crossing the Usumatsintla in order to gain a front view for a photograph, I had to forego a trip thither.

On the summit of a rock, standing alone not far from the waterfall, some monteros, roaming about some years ago, found a small figure of hard green stone (jadeite), which subsequently, through the instrumentality of Sr. Mejenes came into my possession at Tenosique. In ancient Mexico the manufacture of objects from hard stone was the work of skilled stone-cutters, and this profession descended from father to son. Certain villages were especially famed for such works in stone, which as articles of trade were carried far and wide. As such objects are indestructible, they may belong to the most remote period and place, — wherever they may now be found, — and their origin can be determined only by comparison. At first I was only able to recognize that the little figure from the Budsilhá originated among a people having a head of pronounced oblong shape. Later it proved that the shape of the face, especially the mouth, is similar to that of the figure of the god from what was once the principal temple of San Lorenzo on the lower Lacantun. The little jadeite figure is 14 cm. long, and represents a man standing erect with his left arm against his waist and his right across his abdomen. He wears a girdle (*maxtli*, maštli), the loop of which falls down in front. Small ornaments are delicately incised on his knees and breast. He has no head-covering, and there are no disks attached to his ears. The small hole through the centre suggests that the figure may have been worn on a necklace or attached to some object (Fig. 33).

From the ruins on the Budsilhá I returned with my men to La Mar, where an important discovery awaited us.

IX.

LA MAR.*

Sr. Gordillo had told me that of late years he had planted a large field with maize, about one and a half kilometres to the south of the huts of the montería. This milperia extended over an ancient ruined city, and while there were no longer any standing buildings, yet it seemed worth exploring, since, where there were so many *cuyos*, something of interest might yet come to light. It was Sunday, the weather was glorious, and as Sr. Gordillo was disengaged I accepted his friendly offer to accompany us thither.

Following the brook upstream (right shore) we presently reached the milperia, where in this month the shooting grain was still in the first stages of its growth. Since the whole ground for almost one kilometre in diameter had been most carefully burned out, the least remnant of the ruined city, which we explored in all directions, was exposed to view.

As is invariably the case, it was evident that even the architecture of the smallest cities of these remarkable people displayed artistic development, exactly like that of the large cities, only on a less pretentious scale.

The architectural centre of this city was formed by two temples now in ruins. These temples crowned pyramids standing opposite one another: the western faced east, and the front of the eastern was turned towards the west. The plaza between the two temple pyramids was, in addition, bordered on the north and south sides by smaller buildings, while on the other two sides some banks of earth or elevated causeways adjoined the temple. On the south structure of the temple square, fronting north, I excavated a lintel which had a cross (Fig. 34 *a*) on its under surface, like those found in Piedras Negras (Fig. 26), El Cayo (Fig. 27), and later in San Lorenzo (Fig. 34 *b*), inserted here for comparison.

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* End of May, 1897. The Spaniards use the words *la mar*, not only for the actual ocean, but also when they are pleased at the abundance of anything. Since the monteros (who, by the way, are not people of great intelligence with high ideal aims, but people with practical ends alone in view) believed that they had found much valuable wood in this territory and the place traversed by bubbling springs looked inviting to them in other respects — there was no dearth of wild boars and deer, while the forest thickets resounded with the noisy flirtations of the *coxolitli*, the *Crax rubra* and the *Crax niger*, and from every tree a juicy monkey-roast beckoned — their mouths watered, and overjoyed, they called out *¡ Esto si es la mar !* and gave this ridiculous name to their temporary settlement.

Stela 1 (Plate XXXVI, 2). On the plaza itself, almost exactly in the centre between the two pyramids, on a base, 1 m. high, I discovered an interesting stela lying on the ground and broken into two large and two smaller pieces. The sculptured face of the stela, which had turned upward in falling, was entirely worn off, but that turned downward was well preserved in spite of its low relief.

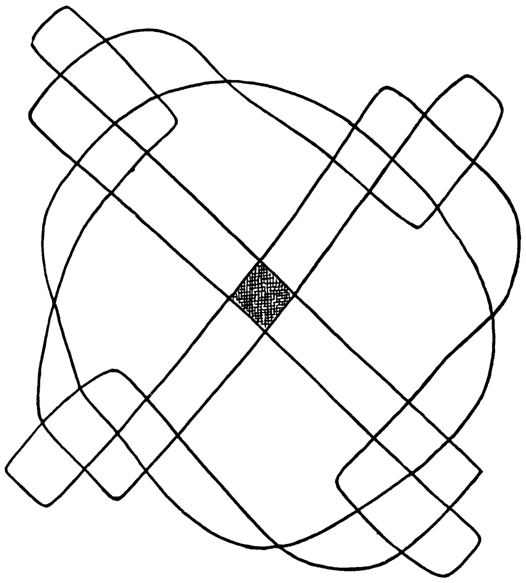

Fig. 34 *a*. — Incised Design on Stone Lintel at La Mar.

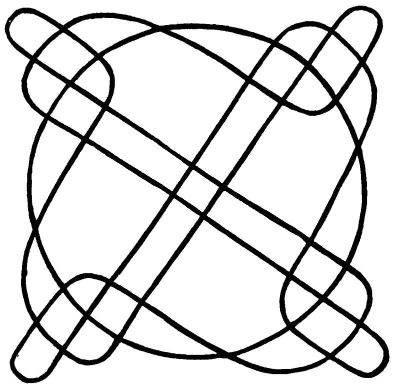

Fig. 34 *b*. — Carving on Rock on River Bank, San Lorenzo.

The total height (length) of the stone is 215 cm., 167 cm. of which contains the sculpture, and the rest was sunk in the earth. It is 22½ cm. thick and 76 cm. broad. The preserved broad face is divided, by a horizontal raised portion resembling a bench, into two bordered fields, the upper somewhat higher than the lower. On the lower, two kneeling personages clad in a garment like a shirt or cloak are represented: one has his hands crossed on his breast, and the other holds up in both hands a kind of pouch. The lower part of the bag is ornamented with three glyphs, and the clear space between the two figures is filled with three other glyphs.

On the front bench of the upper field a personage of high rank sits cross-legged, in Turkish fashion. He is arrayed in a double collar, large, round ear-disks, and has wide cuffs on his wrists. The head-dress is of only moderate size, but unfortunately this is destroyed for the most part, owing to the fracture crossing this part of the stone. The man holds an ornamental pouch in his right hand, while the left rests against his hip. The entire left side of the upper field is occupied by two vertical rows of glyphs, eleven in each, making twenty-two in all. These little glyphs display fine detail and come out distinctly on my photograph. Of the few glyphs which are in the one row at the right of the head-dress, only the two top ones are preserved. The right border of the upper field was also covered with glyphs, a part of which are lost owing to the break in the stone. On the left border four little glyphs are discernible. There are no vestiges of color.

Stela 2 (Plate XXXVI, 1). The embankment of earth and stone adjoining the north side of the western pyramid forms an elevated causeway about two metres in height, with a flight of steps leading to the temple square. This bore structures of smaller proportions, and here I found several smaller stelæ wholly weather-worn, and also a large one broken into many pieces. The sculptured side of this beautiful monolith formerly faced the east, that is, the plaza. The back and narrow faces were plain. In falling, the stela broke into six pieces, five of which fell with the carved face to the earth, and therefore the reliefs and the colors were preserved; but the sixth, the top piece, fell with the sculptured face skyward, and hence was entirely weather-worn and worthless.

There can be but one opinion relative to this stela, namely, that the carving on this stela, serving only for the ornamentation of a small city, belongs to the most perfect creations of the Maya sculptor's art. In the attitudes, full of life, of the five personages whose pictures are preserved, in the graceful outlines of the limbs drawn in various postures, in the position of the head, in the accessories, and in the delicate carving in general, this stela shows an actual advance and great superiority over other works of art of these people.

The sculptured surface is divided by two horizontal base lines into three fields. Three men of rank stand in the lowest, two also in the middle one, and I believe that two can be also recognized in the top field, which is weather-worn.

The color of all the figures is bright red over the entire body. All wear crossed loin-cloths, green for the most part, with large bows hanging down in front, which are red and sometimes blue. The wide anklets are always green; the cuffs of some are blue and of others green. All wear necklaces of large dark blue and green stone beads, and the rectangular breast disks of the two persons in the middle field are likewise dark green. The color of the round ear-disks varies between dark blue and dark green. On the helmet the scroll and feather work are green, but all the jaw and eye designs are invariably red. Each of the five men holds in one hand a small object resembling an "oval stone," common in all these ruins, and two streamers hang from the depressed border of this object. Each of the men seems to offer it to the other. As is usually the case, the clear spaces on the dark-red ground were filled with small glyphs, which were also painted red.

There is no yellow to be seen. It may be that this color was not used, or that it has disappeared. The colors, which are preserved in spite of the fact that the sculptured faces of the broken pieces were sunk deep into the soil, must be of indestructible mineral origin, for organic substances would scarcely have endured.

For the complete understanding of this sculpture I must refer to my photograph, which was patched together with difficulty. The total height of the stone — inclusive of the upper piece, which is wanting on my photograph — is 377 cm., 302 cm. of which contain the sculpture and the rest for the most part was let into the ground. The average breadth is 90 to 95 cm. and the thickness is 17 cm.

Having finished my work in this place of ruins, which had never been visited before, I had to forego the pleasant hospitality of Sr. Gordillo and begin the return journey to El Cayo, which was distant about 34 km. This time, however, we did not take the route leading later along the Usumatsintla River, but cut across through mountain and valley. On this return trip we saw many beautiful diurnal butterflies, and I was able to add a few rare species to my collection.

X.

EL CHILE.*

From Tenosique to Anaité the Usumatsintla is navigable only here and there, owing to dangerous rapids and rocky narrows, and it is thus necessary for the traveller to advance sometimes with pack animals and sometimes with cayucos. This renders the journey most difficult, because when one arrives at a place with pack animals he has no cayucos there, and when he comes in cayucos he has no mules; thus my progress from El Cayo to Yāxchilan was extremely difficult. From El Cayo I could hire a cayuco only as far as the abandoned montería of "El Chile," situated some eight kilometres up stream, and from here on I had to travel by land to Anaité, in order to avoid the very dangerous rapids between El Cayo and Anaité. On reaching El Chile we settled ourselves comfortably for the time being in the Casa principal, which had but recently been abandoned.

About half a kilometre down stream from this settlement on the high left bank I explored a small group of ruins, the principal building of which proved, after more careful examination, to be a double temple, which rested with its massive substructure of three terraces against a mountain slope. The lowest terrace, faced with high retaining walls, supports a second somewhat receding terrace, faced with sloping walls as in the first, but of less height, which in turn supports two, also receding, but separated, platforms, again of less height than the second, and faced with vertical walls ; each of these platforms being crowned by a small temple. The space between the two temples measures exactly three hundred and twenty-five centimetres. Both temples are exactly alike, and consist of but one room having only one entrance in front. A monumental stairway of three divisions leads from the ground up to the platform of each temple. Unfortunately the temples are half destroyed, but all the other parts of this interesting group of buildings are distinctly and well preserved. It was not, therefore, difficult to make a restored plan of the entire group, to which I refer for a better understanding (Fig. 35).

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* Mexico. Left bank of the Usumatsintla. Beginning of June, 1897. Chile in the pure Mexican form is *chilli* (tšilli): the *Solanacea* named *Capsicum* by the botanists.

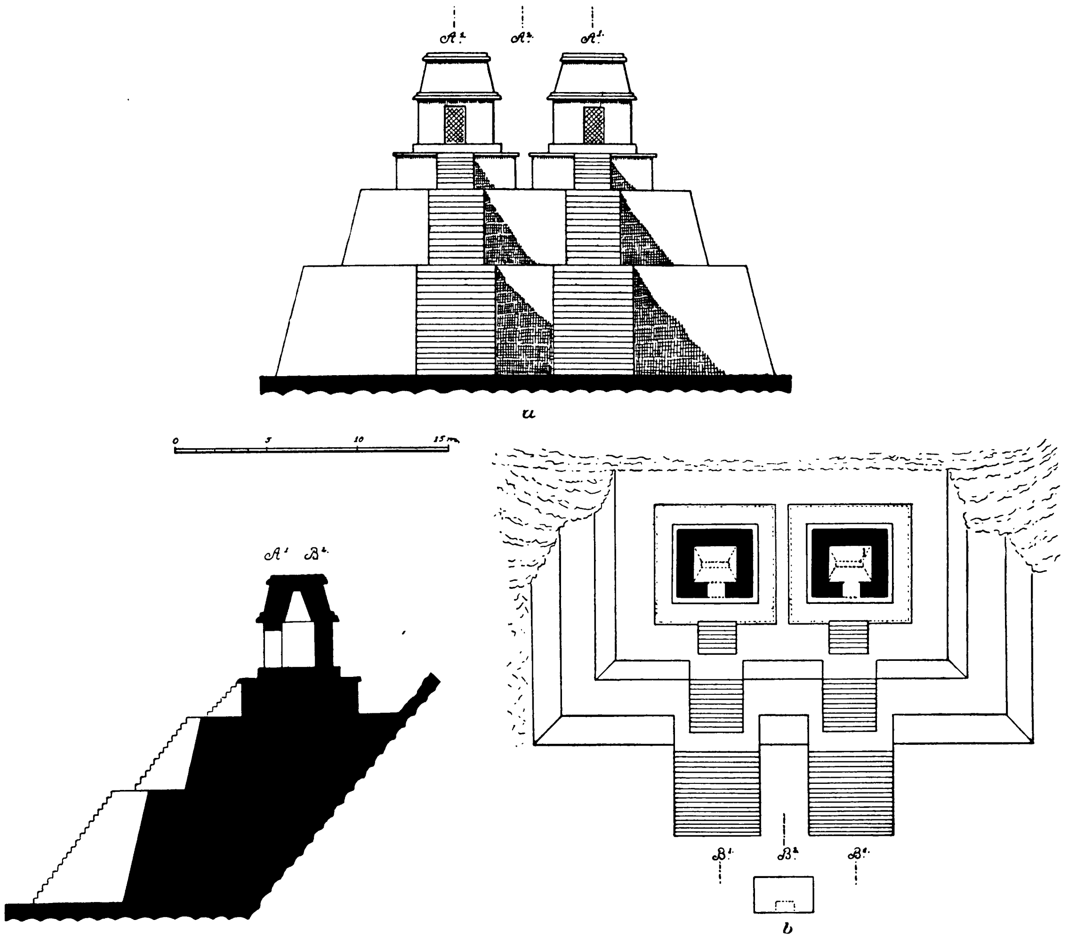

Fig. 35. — Plan of Double Temple at El Chile (restored).

The lintels of the entrances lay among the débris. As a matter of course I examined the under side of both lintels, but to my regret they had no bas-reliefs.

The structure faces the north. The river flows close by below, and its high bank affords a narrow esplanade upon which a small massive foundation about one and a half metres high, built of limestone slabs, forms a platform, intended perhaps for sacrificing. On the north side near the ground there is a sort of niche in the masonry of this platform or altar.

The left flank of the double temple faces the transverse valley running along here, but adjoined to the right flank are ruins.

XI.

ANAITÉ II.*

A STREAM entering the Usumatsintla on the left side bears the name *El Arroyo de Anaité*. The halting-place at the confluence is briefly called Anaité. About three kilometres inland from this halting-place lies a small group of ruins, which thus far has yielded nothing of interest. I have called this place *Anaité I.* The dreaded rapids below Anaité, which have already cost so many human lives, are called *Los Raudales de Anaité*, and a large inland lake, *La Laguna de Anaité*. To the southwest of the west end of this lagoon lies a quite extensive ruined city, which I visited from El Chile and to which I gave the name *Anaité II.*

From El Chile inland the road led first through the transverse ravine, which soon passes into a beautiful valley, the meadows of which, however, at the end of the rainy season stand two metres under water. In this event the valley is no longer traversable, and it is then necessary to climb on rocky paths along the mountain slope on the right hand, in order to enter the road once more at the end of the flooded valley. When the valley has been conquered in one way or the other, then the traveller finds that the path branches off on the left to Chicozapote, but if he follows the path straight on, southwesterly, he reaches the western end of the lagoon of Anaité, which may be five kilometres distant from El Chile. In this journey we passed over a large heap of ruins, which obstructed the way. The next break in the forest brought us to an extensive meadow forming the transition to the waters of the lake.

Before we entered the savanna, we had occasion again to admire the beautiful *flor de pato*. This time the creeper grew around a large dead tree and was full of immense blossoms in all stages of development. It was truly a beautiful, fantastic sight; a picture for a fairy tale or a magic opera. In crossing the savanna I secured a rare species of serpent about two metres long. It was black and thickly strewn with grains gleaming like gold. I gave it the temporary name of "the black serpent with golden grains." We advanced to the water of the lagoon, the western end of which is rather shallow and abounds in fish and turtles. My men succeeded in catching a few of the turtles, which enriched our evening meal. They belonged to the beautiful species striped black and yellow, which the Mayas call "dsibil'āc" (turtle with marking). I had previously examined this species in the aguadas in the territory of X-Kanhá (š-kanhá), in the south of the peninsula of Yucatan.

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* Mexico. Left bank of the Usumatsintla River, about eight kilometres inland. Beginning of June, 1897. Anaité is the name of a plant, and it is said to refer to the white lilies (a true bulb) which flourish on the banks of this river.

We saw large white and gray masses of rock, some of which were along the edge of the water and others protruded from the dark green of the neighboring woods. They looked like temples and castles. We did not allow ourselves, however, to be deceived by them, but took the road to a miserable "galeron" (open hut), which was erected at some distance from the lake for the accommodation of the neat-herds (*los boyeros*) of the montería of El Cayo, since the oxen, when not at work, are accustomed to graze on these savannas near the lagoon. Near the huts of these herdsmen there is an enclosure (*un corral*) with a large ceiba in the centre. As it was impossible to finish our work in one day we decided to camp here, that we might be able to explore the neighboring ruins on the next day in a somewhat rested condition. I might mention incidentally that interesting diurnal butterflies of the species preferring the open fields to the closed woods fluttered around our hut, among them the beautiful small black, red, and blue catagramma, a few of which I was able to secure for my collection.

On the morning of the next day a guide, sent by Sr. Mejenes, appeared among us, who led us to the ruins hidden in the forest of high trees, which were about two kilometres to the southwest. In this ruin, never before visited, we found many buildings now fallen down, but their massive substructures with their walls of stone slabs are for the most part well preserved. With my men and the guide I explored all the buildings and the esplanades most thoroughly for circular altars, stelæ, and sculptured lintels, but could find none. The architectural centre of Anaité II. consists of a great terrace about four metres high and rectangular in shape, the retaining walls of which are well preserved. On the top of this terrace are the ruins of several small buildings, among them the massive substructures of two small ruined temples. I regret to say that also on this terrace there were no sculptured stones. But excavations on this terrace might yield interesting results, especially as the substructures of these two temples have the appearance of sepulchral pyramids. Most of the other buildings are grouped around the large monumental terrace.

Having finished our work in these ruins, we returned to El Chile.

XII.

EL CHICOZAPOTE.*

THE chicozapote is the tree which exudes a thick white mass in the rainy season when large connecting V's are cut one above the other in its bark. This liquid is collected in a vessel placed at the lowest V, and when evaporated it forms the well-known chewing-gum, *tsictin*, *tsiktin*, Hispanicized *chicle*. The collectors are called *el chiclero*, *los chicleros*, and their temporary camp, *una chiclería*. The roundish fruit of this tree looks like a potato, the meat is yellowish brown and has a pleasant winey taste. The dark red-brown wood belongs to the best of the Mexican forests.

One of my men had told me that when roving formerly through these woods with collectors of tsapotl resin they had found the ruins of a large city situated not far from the now-abandoned montería of "El Chicozapote," which might perhaps yield something of interest on closer examination. As a result of this information, we started, carrying the absolutely necessary luggage, in the direction of the settlement of El Chicozapote. This place is midway between El Chile and Anaité, being about three leagues (about twelve and a half kilometres) from these two points. There had been heavy rains during the last nights. For almost the entire journey we had to wade laboriously through water and mire. Worn out and drenched, we finally reached El Chicozapote, and took up our quarters in one of the huts, where we were at least sheltered from the rain.

To my great sorrow I had in the last days contracted a bad fever, which now broke out with great violence. Abstaining from food for three days and taking heavy doses of quinine in coffee, I succeeded in breaking it up completely. In such desperate conditions — surrounded by people who are constantly dissatisfied and grumbling — it is necessary to lose no time in curing one's self, otherwise the case lasts for months and the system is much reduced. In spite of the fact that I was very weak I undertook the exploration of the ruined city. Pushing our way in a southeasterly direction through the forest for about one and a half kilometres from the huts of the montería we in fact came to a large ruined city, where many remnants of buildings covered the extremely hilly tract of land. All, of course, was hidden in the dark forest of high trees.

Searching the ruins in all directions we were unable to find a building standing erect, nor was there an esplanade with sacrificial altars and deity-stelæ, since the hilly nature of the ground would not have been favorable

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[*] Mexico. Left bank of the Usumatsintla, about three or more kilometres inland. Middle of June, 1897. Chicozapote in the pure Mexican (Nahuatl) form is *chictsapotl* or *xicontsapotl* (tšiktsapotl, šikontsapotl), and its botanical name is *Zapota achras*.

for such. Finally, however, we came to a half-ruined building of two chambers in a row, and to my very great satisfaction all four entrances to these rooms had their respective lintels sculptured on the under side and two of them still displayed their original beautiful coloration. This was a fortunate and unexpected find which repaid us in some measure for the hardships we had endured.

On a terrace about two metres high, with a flight of steps leading to the lower esplanade, a building rises facing the northwest, probably a temple, consisting of two chambers in a line (Fig. 36). Detailed examination proved that originally there was only a single chamber erected in the oldest period, the interior length of which was 316 cm. and the exterior 466 cm., to which at a much later period a second building had been added, forming a wing on the right hand. This had an interior length of 929 cm., and its exterior was 10 m. 79 cm. long. Therefore, the total length of the structure was 15 m. 45 cm.

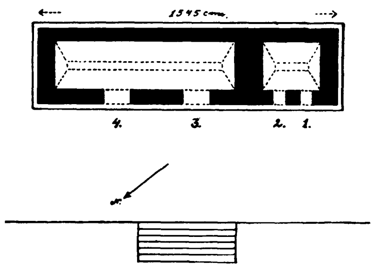

Fig. 36. — Plan of Ruin at El Chicozapote.

The frieze, which had probably been simple and severe, had fallen off as far as the projecting lower cornice. The stone lintels, however, were still in place with the exception of the first (counting from the left wing to the right), which lay shattered among the ruins.

In order to photograph the undersculptures, the stones had to be turned so that the sun's rays would shine upon them from the side, which we did not hesitate to do, since, as I stated, the frieze had fallen down. Each of the two entrances to the oldest chamber is only 65 cm. wide. The thickness of the walls is 75 cm. For that reason the undersculptures are of small dimensions. The two entrances to the more recently built chamber were 140 and 143 cm. wide; and hence their lintels had large and beautiful undersculptures. Counting from the left wing to the right:

Lintel 1, sculptured on the under side (Plate XXXVII, 1). Width of the carved surface, 29 cm.; height, 66 cm. I joined the broken pieces carefully together, and my photograph gives as distinct a reproduction of the archaic sculpture as is possible. This consists of three parts: A hieroglyphic base, on which a personage of rank sits in Turkish fashion, and the upper finish formed by two horizontal rows of four glyphs each.

The principal personage sits cross-legged, resting his left hand on his knee and holding the right to his breast. The face is unfortunately much weather-worn, yet I think I recognize an old h'men or magician.

Lintel 2, sculptured on the under side (Plate XXXVII, 2). The width at the bottom of the little field containing the sculpture is 35 cm.; at the top, 31½ cm.; height, 66 cm. Total breadth of the stone, 75 cm.; total length, 145 cm.

This is divided into three parts like the sculpture on the first lintel, and the hieroglyphic base is similar on both lintels. But the figure sitting on the base is very different. It is drawn partly in profile. We should not be wholly unwarranted, perhaps, in pronouncing this figure a Mictlantecutli, "lord of the kingdom of the dead," or at all events a sacrificer. The figure seems to hold a naked dead child under his left arm, the body and legs of which are clearly distinguishable, I think, and its lifeless arms fall loosely behind. The man holds up both hands, the wrists of which are ornamented with cuffs; the left hand seems to be empty, but the right holds the heart torn out of the breast of the sacrificed child. A necklace of large round stone beads hangs around his neck. The face is drawn in a very peculiar fashion, so that the upper part of the head from the nose upward and backward seems to have the shape of a fish, and this appears to suggest the hieroglyphic-phonetic meaning *mi* (from the Mexican *michin*, mitšin = fish). Projecting from the nose is an ornament, which apparently is composed of feathers, but these are drawn somewhat wavy, so that they might also be considered as little leaves (*kilitl* = weed), thus giving the phonetic value of *k*, *ki*, while their position or number would correspond to the phonetic value *tlan* (*tlan*, *tlani*, there exists, above it, next to it). The entire face gives pictorially and phonetically the value of *tecutli* = lord. The resultant expression is *miktlantekutli*.

His head is surmounted by a curious design of streamers and feathers, and on the left a broad object, curved at the top and bottom and forming the border of the sculpture, has on its upper curve a large bird's head, so drawn that the beak touches the knot of the head-dress and at the same time may be regarded as the plume of feathers extending backward from the knot as a counterpart, also showing a bird's head.

There is no doubt at all that the entire sculpture had a symbolical character. In the few cases where a fish is to be recognized, it suggests the idea of *mictlantecutli*, if the other adjuncts are not contradictory. Should my conception of this highly archaic sculpture be correct, we would have in this representation a counterpart of the death god or the sacrificial priest of *Sayil* (Yucatan). The thought, however, is expressed in a different way, but is to be read in any event according to the Mexican language and not the Maya. But this does not exclude the fact that the people of the lower classes may have called this personage simply *Cay*, kai (in the Maya language, *cay* = fish).

The upper part of the sculpture is occupied by eight glyphs distributed in two rows which are distinctly recognizable.

Of the former coating of the two undersculptures (1, 2) with stucco and color, only traces of red on the edges and glyphs could be recognized. It is possible that both little reliefs were covered entirely with red without accentuation by means of other colors.

Lintel 3, sculptured on the under side (Plate XXXVIII, 1). The total length of the stone is 230 cm.; total breadth, 80 cm.; height of the sculpture, inclusive of the blue edges, 140 cm.; breadth of the same, 80 cm., the bas-relief with its blue borders thus filling the clear space of the lintel. This sculpture — the fourth, belonging to a later and more advanced period — has retained its beautiful coloration *in toto.* The sculpture consists of two parts, a hieroglyphic base on which two personages of rank engaged in animated conversation are sitting cross-legged. The whole representation is bordered by a blue band at the top and bottom, but not at the sides, since it occupies the full breadth of the stone.

The design on the base seems to be a much conventionalized serpent's face = *can*, and is colored green, *yāxcan* (yāškan); but the eyes, the nose, and the upper jaw are bright red. At the left — presumably also on the right, but there it has become indistinct — the hieroglyphic head design shows a cylindrical object which is wound around in the centre and is red and green. This cylinder is of the form which Dr. Valentine believes should be considered a roll of paper, *amatl;* even the supposed thorn, *itstli*, is sticking in the wrapper. At a pinch this could have the phonetic value *yāxcanitsan* (yās-kan-its-an), which as a matter of fact corresponds to a city name. Unfortunately, we have no reliable means of solving such rebuses.

The two men engaged in conversation are almost nude, and wear only dark green and blue girdles (*maxtli*, maštli) and green necklaces. The color of the skin of both is idealized to bright red, while the ground is dark red, so that the two colors can contrast with one another. One man has round ear ornaments and the other square; they are green in each case. One wears the high bright-red cylindrical head-covering — like the calpac of the modern Persian — which rests on the green forehead band of rattles. A green plume projects from this cap. The other man likewise wears a red head-covering but of a different shape, and a large plume of green feathers also issues from its knot. The clear space between the two heads is filled by a green rectangular field, probably intended to contain glyphs, but these were not drawn.

Lintel 4, sculptured on the under side (Plate XXXVIII, 2). Total length of the stone, 255 cm.; height of the sculpture, inclusive of the blue band forming a border at the top and bottom, 135 cm.; breadth of the stone and of the sculpture, 83 cm. Unfortunately this lintel is broken in the centre, otherwise the relief with the colors is well preserved.

A bright-red bench, forming a throne, with two somewhat tapering feet, stands on the blue border. On this throne a man of rank sits cross-legged in Turkish fashion, inclining slightly forward. The whole figure is drawn in a very graceful and natural manner. The man wears only a green girdle and for the rest is nude. Around his neck is a necklace of green stone beads, with a breast disk also green. The round ear-ornament is also green. All his skin is bright red, while the general background is dark amaranth. The rattle head-band with the streamers falling backward is green, while the high " Persian " cap is bright red. The plume of feathers is green, as usual. In front of the face is a long green field for glyphs, but these were not drawn.

What gives the " Temple of the Four Lintels Sculptured on the Under side" of Chicozapote such great importance is the fact that the difference between the workmanship of one epoch and that of a more recent period can be clearly recognized on its bas-reliefs. Unquestionably the sculptor's art had made significant progress. It lacks but little of ranking with the high art of the present day. This must be acknowledged all the more since in the sculptures of Chicozapote and La Mar we have to do with examples of work belonging to comparatively insignificant cities, which presupposes that progress in the development of art was general; also, the information which we gather from these reliefs relative to color is important.

It is probable that excavations in the numerous edifices of this city, which are indeed in ruins although their massive substructures are for the most part well preserved, would bring other sculptures to light.

It would be more convenient for a future explorer to travel by water from El Cayo as far as a halting-place on the left shore of the Usumatsintla, corresponding to these ruins, and to fasten his cayuco there and advance on foot through the forests. Since a brook, " El Arroyo del Chicozapote," flows past these ruins, it would be well for him to look around for this stream, as this would help him to find the ruined city.

Having reduced my rather severe attack of fever, my appetite returned, but I was obliged to rest a few days in this camp to recover strength. My men succeeded in shooting several edible birds, and we were able to supply ourselves with fruit from the abandoned banana plantation, so that we were not badly off. Finally the journey to Anaité, three leagues distant, was accomplished.

XIII.

YĀXCHILAN.*

Formerly the regions on the upper course of the river were reached from Tenosique by means of forest trails which were followed as far as the Yāxchilan, a tributary stream entering the Usumatsintla on the right. From the confluence of the two rivers the journey was continued in a cayuco. Whoever wished to reach the ruined city had to row downstream a distance of about two leagues from the point of confluence to the spot on the edge of the left shore, where "the pillar," *el pilar*, serves as an unmistakable signpost, at least in the dry season.

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* Yāxchilan = *Piedras verdes* or *green stones*. *Yāx* = yāš = green; *chilan* = tšilan = that which lies or is scattered about; by extension in this particular case, stones. Yāxchilan = yāx-tšilan = green stones: an allusion to the greenish color caused by moss or algæ on the stones in the bed of the river which flows into the Usumatsintla above the ruined city. The ruins are on the left bank of the Usumatsintla in the State of Chiapas, Mexico. See map, Plate I, of this volume. (This group of ruins has also been named Menché and Lorillard City.)

I am inclined to consider this pile of stones the substructure of a small temple consecrated to the water-deities, while the people of this region think it is the "pier of a bridge." It stands in the middle of the stream during the rainy season, and vanishes entirely when the river reaches a very high-water mark.

The name of the river Yāxchilan was extended to the ruined city, which had no name at all. In order to be quite clear, people said: *las Ruinas situadas rio abajo de la desembocadura del afluente Yāxchilan.*

At present the name Anaité is well known far and near. It is applied to a small tributary stream on the left bank, to a station at its mouth, and to the much-feared rapids some distance below; also to a large inland lagoon, and to two smaller ruined towns. The traveller who wishes to visit the large ruined city may express himself thus: *las Ruinas arriba de la desembocadura del Arroyo de Anaité*, and he will everywhere be understood.

To these ruins certain scholars have of late applied the imposing name "Menché-tinamit"! I do not remember ever having met with it in the books of Remesal, Juarros, Villagutierre, and others. This name is half Maya and half Nahuatl. *Menché* is equivalent to *mehenché* = mehén-tšé = young forest (*mehén* = seed, young ones, off-shoots; *ché* = tree). *Tinamit* in the pure Mexican form is *tenamitl* = city. Hence *Mehenché-tenamitl* (mehentšé-tenamitl) = young forest-city.

If one were to meet wood-cutters or resin-gatherers in these wild forests, and to their question, *¿Adonde se va Usted Señor?* were to answer, *Yo me voy á Mehenché-tenamitl*, not a soul would understand what was meant, and the questioners would very likely laugh in one's face. It will therefore be easily understood why I could not make up my mind to use this otherwise admirable name.

I was formerly inclined to think that Yāxchilan was the Izancanac where Cortez, coming from Palenque, had crossed the Usumatsintla (1524) in the boats which the Acaltec merchant-king had placed at his disposal. But I have begun to waver in this opinion, owing to the fact that there is a "Canizan" below Tenosique, which seems linguistically to be the same as Izancanac. On the other hand Cortez expressly says, in his Letter V to the Emperor Charles V, that Izancanac, the capital of the Acalla kingdom, was a monumental city like Palenque, — the ancient name of which he miswrites Teotercal, Tentacras, etc., — and that he was able to quarter his troops in the spacious principal buildings. This statement would apply rather to

Yāxchilan than to Canizan, where, it is said, mounds of earth (*cuyos*) are still to be found, but no stone structures of any importance exist.

The passage in Cortez's account of Izancanac runs thus: . . . *hasta que llegamos al pueblo que se llama Izancanac, el cual es muy grande y de muchas mezquitas, y está en la ribera de un gran estero que atraviesa hasta el puerto de Términos de Xicallanco y Tabasco*, — "until we came to the place which is called Izancanac, which is very large and has many temples, and is situated on the bank of a great river, which flows to the Bay of Términos de Xicallanco and to Tabasco."

Bernal Diaz, who accompanied Cortez on his expedition to Honduras, quite forgot the city in his confused account; he only remembers that the place on the Usumatsintla where he spent the night lay at the foot of high mountains! Now there are no mountains from Xicallanco to the Boca del Cerro, above Tenosique, where the river intersects the mountain range, and from Canizan Bernal Diaz could only have seen the Serranía, which he mentions, in the far distance.

I am convinced, however, that our Yāxchilan is the ruined city discovered by the Maestro de Campo Alzayaga, close to the banks of the Usumatsintla, when he turned into that river after having come down the Lacantun with his piráguas. Alzayaga explored these rivers during the second expedition of the Spaniards against the Lacantuns, an account of which is given by Villagutierre.*

When, at the end of the seventeenth century, Martin Ursúa was preparing in Yucatan his expedition for the conquest of Peten-Itza, — the last stronghold of the civilized Mayas, — the Captain-General of Guatemala, Don Jacinto Barrios, was organizing another campaign against the Lacantuns. This time three columns were to enter the country simultaneously: Capitan Diaz de Velasco with one column from Cahabon (in the Province of Vera-Paz); Capitan Melchor Rodriguez Mazariegos with another from Huehuetenanco; Barrios himself with a third column from Ocotsinco. The three columns were to leave their several stations on the last of February, 1695.

The column of Diaz de Velasco went no further than Mopan.

Rodriguez Mazariegos, in whose suite was the Padre provincial Diego de Ribas, went into the wilderness by way of Istatlan and Nolasco. Upon his difficult march he found many interesting ruins of towns and temples, had several streams to cross, and finally, not far from what was presumably the Rio de Ocotsinco, he came to a town inhabited by Lacantuns, on "el dia de Viérnes santo," † for which reason he gave the place the sonorous name, "Villa de Nuestra Señora de los Dolores." This town had one hundred and three "casas muy buenas": one hundred belonging to the inhabitants, two large ones belonging to the community, and one still larger building which served as an "adoratorio," where the incorrigible priests, as usual, demolished everything!

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* "Historia de la Conquista de la Provincia de el Itza y Reduccion y Progressos de la de el Lacandon," Madrid, 1700.

† Page 259 *et seq.*

Barrios, advancing with his column from Ocotsinco, after short marches which consumed many days, arrived at the shores of a great lake: *à la orilla de una gran laguna.* Here they found the first Indian, whose language no one understood, although people of all the nations were with Barrios. Finally this column also reached Dolores, where the one coming from Huehuetenanco was already encamped.

The Spaniards made great efforts to keep the Lacantuns in Dolores, the latter having been, as it seems, by no means delighted with the arrival of these unbidden guests. Villagutierre* tells us that Cabnal, the Cazique of Dolores, complained bitterly: *Que los Españoles eran muy desasseados: Que en la mediación de las Casas se ponían á sus menesteres (señalándolo con agarrarse las narizes) como si no huviera Montes, Campos y Sabánas!*

In Dolores the Spaniards constructed fifteen piráguas, in which to go down the *rio grande del Lacandon.*† The Maestro de Campo Alzayaga, accompanied by the Padre provincial Ribas, embarked in these canoes with a detachment of men (1696). These people went down the "rio grande del Lacandon" and entered the broad Usumatsintla, which they followed for a great distance "upstream" (probably also downstream), exploring its banks on the right and on the left. On this occasion Alzayaga's men discovered (it must have been in travelling downstream) an enormous ruined city, as Villagutierre tells us: ‡ — *En otra Salida á Tierra, que hizieron algunos de los Soldados, dieron con un Sitio, que se conocia, aver avido en él Población muy antígua, por los muchos Cimientos de Piedra, y ruinas antiquísimas de Edificios, que hallaron: la cual cogería más de una legua de circuito,* — "On the occasion of another expedition on shore, which some of the soldiers undertook, they arrived at a place, where it was plain that there must once have been a very ancient city, owing to the great number of stone foundation-walls, and enormous ancient ruins of edifices which they found; which city must have measured more than a league in circumference."

Alzayaga's ruined city is doubtless our Yāxchilan, which, lying close to the bank of the river, could not have escaped the notice of the soldiers, who were doubtless not allowed to withdraw far from their piráguas. From the embouchure of the Lacantun to the Boca del Cerro, above Tenosique, there are mountains formed of rock, consequently cities built of stone are possible on this stretch of country. For a long distance upstream from the embouchure there are no rocky hills, consequently no cities built of stone. The distant Seibal on the left bank of the upper Usumatsintla is the first place which has ruins of stone edifices and numerous magnificent stelæ. The ruined city on the left bank of the Usumatsintla, near the upper side of the embouchure of the Chixoy, — to which I gave the name "Altar de Sacrificios," — has earthworks and no stone structures. The stones for the one circular altar and for the very few stelæ had to be brought from a distance.

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* Page 310.

† Our River Lacantun; also named "el Rio de Ocotsinco."

‡ Page 362.

On the 29th of April, 1696, after an absence of fifty-two days, Alzayaga returned to Dolores with his men.

Barrios soon returned to Guatemala with the main body of his men, leaving Dolores under the guardianship of the Dominican monks, for whose protection a small detachment of troops remained behind.

All endeavors on the part of the Dominicans to keep the Lacantuns in Dolores were futile. One family after the other withdrew, preferring the free life of the tropical forest to the delights of Spanish rule. Soon the Spaniards also forsook the depopulated place. To-day there is no one, I believe, in the State of Chiapas, who can tell where the long-forgotten Dolores was once situated.

During the sixties of the nineteenth century the Mexican Government accorded to one Encarnación Carrillo a wood-cutting privilege on the banks of the Usumatsintla in the immediate vicinity of our Yāxchilan, thus for a few dollars giving up this city of magnificent ruins, probably unknowingly, to the vandalism of a band of wood-cutters!

When on my way from San Cristóbal de Las Casas in 1877, I visited Palenque — where I met Mr. Bernoulli, who was returning to Guatemala by way of Tikal and Peten-Itza — I heard mention made for the first time of the ruins of Yāxchilan, but at that time I was not prepared for so difficult an expedition.

In the meantime — amply provided with funds by the French Government and the American millionaire Lorillard — M. Désiré Charnay undertook an expedition to Yāxchilan in 1882. Finding on his arrival that Mr. Alfred P. Maudslay had anticipated him, he limited himself to making an examination of the principal buildings, and to taking photographs and moulds of some of the finest carved lintels. The results of his explorations are included in his interesting volume "Les anciennes Villes du Nouveau Monde."

Mr. Maudslay's work at the ruins was continued for some time, and to my great disappointment I found that he had removed many of the carved lintels, taking them with him to England. However, I do not doubt that in the splendid work now being published (Biologia Centrali-Americana, Archæology), Mr. Maudslay will give an interesting account of the condition of the ruins as he found them, and that all the sculptures at that time available will be reproduced by phototype process for the benefit of students.

Yāxchilan was thus far less interesting to me, and if I had not succeeded in uncovering numerous stelæ on the terraces and esplanades in front of the temples, in excavating sculptured lintels lying unsuspected beneath enormous piles of débris, and in discovering the magnificent South Temples, my subsequent expeditions to Yāxchilan would have been utter failures, especially as some of the remaining sculptured lintels had become badly disintegrated by the careless building of fires beneath them.

Not until I had explored the ruins of Seibal and Altar de Sacrificios in 1895, did circumstances take me to Yāxchilan, where I remained two days (July 14th and 15th). At that time the river was very high and only the topmost stones of the little *cuyo* appeared above the water, so that we were doubtful as to whether we had arrived at the site of the ruined city or not. Fastening our cayuco to a tree and walking a short distance, we reached the Templo de la Ribera, in which we took up our quarters. I took no photographs on this occasion, because to do so always necessitates elaborate preparations and incurs great expense, and I had no men and no provisions with me. I limited my activity to an inspection of the principal buildings, and to drawing plans of the Templo de la Ribera and of the Temple with the headless figure of Ketsalkoatl. I dismissed my cayuco-men, or *vogas*, a short distance beyond the ruined city, and went to Tenosique by land, by way of Mr. Torruco's montería, situated at this point, and of El Cayo and Piedras Negras.

When after many eventualities fate once more brought me to the glorious banks of the Usumatsintla, I was able on the 30th of June, 1897, to leave the montería of Anaité and embark in the cayuco I had borrowed, with my five men and the necessary baggage, this time to undertake the serious exploration of Yāxchilan.

There must have been heavy rainfalls in distant Guatemala and Eastern Chiapas, for the Usumatsintla was excessively high, having risen to the very edge of the high banks, which made progress up the river exceedingly difficult, since the poles by which the cayuco is propelled could not reach the hard bottom. Under such circumstances forked branches are made fast to the end of the poles, and with these *horquetas* the men seize the overhanging branches of the trees and shrubs and thus push the cayuco forward, while those not occupied with the poles, grasp the branches, if possible, with their hands, and pull with all their might. This procedure is exceedingly laborious, and progress is slow. In this manner it took us a day and a half to overcome the short distance between Anaité and Yāxchilan (about thirteen kilometres). When the river is in this condition no one ever attempts to go upstream, the labor and the danger are too great. In point of fact, we had a terrible struggle. We had to force our way through branches of trees projecting out of the water, and often we had to use our machetes to remove the obstacles impeding our way. In spite of all our exertions, we were frequently whirled round by the force of the current and carried downstream. Masses of trees which reached far out into the river could not be surmounted, nor powerful rapids overcome, without two or three successive attempts.

The trees which grow on the banks of the river are chiefly of the kind that is here called *huitz*, their Aztec name being *cuauhxinicuil* (kwauhšinikwil). They have blossoms formed of great white stamens and the seed forms in long green pods. There are besides a great many *amatl*, which are here called *chimon* (tšimon). On the low shore different kinds of grass, reeds, and *guadua* make up for the absence of trees.

When we rested at night we fastened our cayuco to the branches of a great chimon and protected ourselves and our baggage as well as we could with oiled cloths against the heavy night rains. It was not possible to go on shore, as everything was flooded. At noon of the second day we finally arrived at the ruined city, the location of which one of my men recognized by certain signs. The *cuyo* on the low shore, which generally serves to mark the spot, had entirely vanished under the water. We now breathed more freely, and, glad of having thus far surmounted all difficulties, we fastened our cayuco to a tree. My men admired each other as heroes, and each one asserted that had it not been for *him*, we never could have come up the river.

In the mean time we sought shelter in the neighboring "shore temple." But as the entire stone structure was soaked with rain and all the ceilings dripped with moisture, my men constructed for themselves a palm-leaf hut, *una champa*, while I, after discovering the "Labyrinth" (Edifice 19), settled myself within its walls with my most important baggage, for the ceilings were dry, and the great stone benches were very convenient for sleeping purposes or for spreading my things out upon them.

It was rather dangerous to spend the nights quite alone in that solitary ruin on account of the tigers. But fortunately we escaped all collision with these felines, which are always to be greatly feared. We were so fortunate as to have a month of glorious weather, which greatly lessened the difficulties of my work among the ruins. It generally rained at night and hardly ever by day. Even the Usumatsintla soon sank again to a less dangerous level. But we had another trouble to contend against. Our stock of provisions had run very low, because the men when living at some one else's expense eat enormously and know no moderation. I therefore hastened all my preparations for photographing the façades and sculptures.

Keeping one man to assist me, I sent the rest as soon as I could spare them, in the cayuco to the nearest ranchitos to buy food, in which they were only partially successful. No one in this country, upon which nature has so lavishly bestowed her gifts, is willing to sell food to another. In spite of this luxuriance of nature a regular famine prevailed, which naturally affected us also. My men shot birds and monkeys, or frequently succeeded in catching a fine large fish of the scaleless kind called *pezcado bobo*. In this manner we got along as best we could.

Working incessantly and exploring the forest in which the extensive ruined city lies, in every direction, I convinced myself that I had found everything worthy of note, with the exception perhaps of objects that were lying too deeply buried under the ruins. Plans were drawn of all the important buildings. I succeeded in discovering three magnificent temples, never yet visited by Europeans, at the southern end of the mountain range of the great Acropolis. I photographed with magnesium light at night under great difficulties the lintel sculptures still in position over the entrances to the temples. Others, already fallen to the ground, and some wholly buried and excavated by me, I placed in such positions that they could be photographed in sunlight. I also prepared a dozen mortuary or deity stelæ for photographing. Of these stelæ I found only one still in an upright position; all the others had fallen to the ground; many were broken in pieces and sunk in the earth. Notwithstanding the lack of provisions which greatly hampered us, the result of my explorations (July and August, 1897) may be said to have been on the whole very satisfactory. Leaving the excavation of additional pieces of sculpture for a future occasion, I returned for the time being to Yucatan by way of Tenosique and El Cármen.

After I had completed my second exploration of Piedras Negras in December, 1899, I continued my voyage up the river. In El Cayo I procured a cayuco, had the necessary paddles made, and, leaving my animals behind, embarked with my men and my baggage.

The voyage to Yāxchilan was again fraught with very great difficulties. The dangerous *Raudales de Anaité* had recently claimed several human lives. Besides this, several cargoes had been sunk, the oarsmen, however, having been able to save their lives. Instead of blasting away the most dangerous rocks, the authorities at Tenosique preferred to forbid the shooting of the rapids on pain of a heavy fine. As the forest trails are in an unheard of condition, the pack animals cannot survive on them. It is almost an impossibility to convey a *carga* by land. In spite of all dangers, therefore, most of the wood-cutting firms prefer the water-way.

I had succeeded in bringing my rather old and fragile cayuco as far as the *Raudal grande*, where we all disembarked, leaving the baggage in the boat, which my men, who had climbed up on the rocks, now slowly and carefully towed along by means of long ropes. It was a very difficult piece of work, because the cayuco, gliding along at the foot of the sheer rock, remained invisible to those handling the ropes, which had every now and again to be slung over projecting angles of the rock or bushes, which threatened to impede progress. We finally reached the last headland, down which we clambered and made the cayuco fast. I then had it unloaded and everything placed on the lowest rocks, for at this point the water dashed over half-concealed boulders with such force that we could not think of towing the boat through with its load. The sight of the stupendous walls of rock, which we had just passed, the din of the water, forced between rocks and rushing along at the most frightful speed, caused my men utterly to lose their heads, though they had always considered themselves excellent *vogas*. They were terribly frightened, and only the utmost exertion on my part had brought the trembling fellows thus far. Our attempt at towing the cayuco over the rapids was unsuccessful. It filled with water, the ropes broke, and, dashing to pieces against the rocks, it vanished in the whirling flood. It was no great loss. All my baggage, the paddles even, and my men, who had so greatly feared for their precious lives, were saved. Notwithstanding the accident, we could still consider ourselves very fortunate, for we had now passed the most dangerous rocky narrows and rapids. The rest of the voyage henceforth offered no great dangers.

In the meantime, however, I established my camp on the rocks and sent two of my men through the forest to Anaité, about two leagues distant, to procure another cayuco in which to continue my voyage. They succeeded in obtaining a large one, which I afterward bought for sixty pesos, from a ranchero, José María Jiménez, who had settled somewhat farther up the river. The men were accompanied on their return by my old friend Lamberto de La Cruz of Anaité, and another cayuco arrived at the same time with people on their way to El Cayo. Thus we were at last able to continue our voyage, though not without loss of time.

I was only half annoyed at my enforced stay of several days on the rocks, for the chasm cut by the river at this point affords such a magnificent sight that I was actually sorry to part from this scene of wild beauty. I had made good use of my time in collecting some rare specimens of butterflies and beetles, and I had been successful in capturing a male and a female of the great beetle called *el cornezuelo* in Tabasco. This beetle is probably the largest in America. It is not found in other parts of Mexico.

Guided by Lamberto de La Cruz, we now passed the rapids called *El Raudal chico*, which are smaller than those previously passed, but by no means without danger. Here also a high rock had to be surmounted on foot, while the cayuco was towed along by a long rope. From this point all danger ceased.

After allowing my men a day of rest at Anaité, we continued on our way to the ruins of Yāxchilan. Above Anaité the river, bordered on both sides by low mountain ranges, offers a succession of magnificent views, which further up are not again equalled in beauty. Arrived at the ruins, we all took up our quarters in the "Labyrinth."

First of all, I turned my attention to the terraces of the three South Temples, convinced that more stelæ and circular altars could be brought to light there. In point of fact I succeeded in excavating nine stelæ, so that the total number of stelæ found by me in Yāxchilan amounted to exactly twenty.

After being convinced that it was not possible to find more stelæ,— unless a group of more distant buildings should some day be discovered,—

I began a second very thorough search of the half and wholly ruined structures for lintel-carvings. Having familiarized myself with the method of construction employed in building the principal edifices, when drawing their several plans, it was a comparatively easy matter for me to find out, even with regard to the most shapeless mass of débris, whether I was dealing with a structure of one, two, or three entrances, where the latter must have been, and about how far their lintel-slabs must have fallen forward in the general downfall. Thus every excavation produced the sought-for lintel-slab with almost mathematical precision, without further loss of time. There only remained the question as to whether it was ornamented or plain.

In this way I succeeded in excavating no less than fourteen lintels, ornamented with the most interesting picture or inscription carvings imaginable, also a fragment of a fifteenth, the most important part of which had doubtless been carried off.

As sculptured lintels are never plentiful, and one is often glad enough to have found two or three, or even a single one, the result of my exploration may be looked upon as very extraordinary. The number of sculptured lintels found at Yāxchilan, after my second expedition, had accordingly increased to forty-six, inclusive of those that had been sawed off by previous visitors.

The work of these excavations had consumed three whole months, January, February, and March, 1900. Then everything had been photographed, several paper moulds had been made, and my general plan of Yāxchilan was completed.

While we actually suffered from famine during the first expedition, we fared very well this time, for we had a superfluity of provisions. I had brought along a little machine for grinding maize, *el azteca*, so that my men could daily make fresh maize bread, *tortillas*. José María Jiménez, who had settled a little way above the ruins, opposite the embouchure of the Yāxchilan, from time to time brought us maize, beans, bananas, and even a little pig. Besides, we frequently succeeded in shooting birds and little mammals, which afforded us savory roasts. Passing cayucos occasionally sold us spirits, which largely contributed toward keeping the men contented.

The present description of the ruins of Yāxchilan consists of the combined results of my exploration of the year 1897, and those of the explorations undertaken under the auspices of the Peabody Museum of Harvard University, in 1900. Only in this way can I succeed in giving a clear and complete idea of all that has hitherto been found in the ruined city.

The Usumatsintla at this point forms a large omega-like (Ω) bend which has a small additional curve. (See map of the river, Plate I of this volume.) Upon this little addition, which is intersected by slight mountainous elevations, lies the ruined city, the monumental structures of which are situated partly on the broad, levelled, curved embankment, and partly on the hill of the

Great and of the Lesser Acropolis, and its northeastern slopes, and partly on the foothills of an adjacent mountain range on the east, the tops of which, however, are without architectural remains.

As the entire city of ruins at the present time lies hidden under giant vegetation, which far exceeds that of the peninsula of Yucatan with its scarcity of water, I found it extremely difficult to comprehend the ground-plan. In reconstructing a plan of the site, I set down the groups of buildings, as they followed one upon the other, and thus finally arrived at a clear comprehension of the plan of the city (Plate XXXIX).

As it is impossible to take sight in any direction, my plan of the city naturally lays no claim to be drafted on scientific principles, but for purely practical purposes — that is, for finding all the buildings and sculptures investigated by me — it is quite sufficient.

In order to avoid confusion, we will proceed as follows in enumerating the buildings and sculptures.

I. The Curved Embankment and the Buildings on the Terraces of the northwestern slope of the adjacent mountain range, which, as it were, forms the southeastern termination of the embankment.

II. The chain of Temples near the foot of the northeastern slope of the mountain range of the Great and the Lesser Acropolis.

III. The Second Chain of Structures, situated somewhat higher up on the same slope.

IV. The Great Acropolis, which crowns the mountain ridge from the Temple of the headless figure of Ketsalkoatl as far as the three South Temples.

V. The Lesser Acropolis, which rises high above the right flank of the Labyrinth, and is connected with the Great Acropolis by a very much extended, saddle-shaped formation.

I. The Curved Embankment and the Buildings on the Terraces of the northwestern slope of the adjacent mountain range.

It is probable that during the last few centuries the river has eaten away about one hundred metres in width of the outer curve of the city, — that is, of the first embankment, — and on the other hand has deposited soil on the opposite shore belonging to Guatemala. It is therefore possible that during the most flourishing period of the city, the massive little circular structure — which was perhaps once surmounted by a small temple — stood close to the low foreshore even in the rainy season, while the first embankment extended to its immediate vicinity. Upon the now very much narrowed first embankment there are at present no monumental buildings, but I have reasons for thinking that some structures formerly stood on its edge, which, in consequence of the erosion, gradually fell into the river; for at the present time, when the water is low, there can be seen at intervals along the rocky shore great heaps of stones (among which even lintel-slabs can be distintinguished) which are evidently the remains of buildings which once stood above.

The first embankment rises about thirteen metres above the rocky bed of the river, and the second — the monumental curved embankment — can be reached by ascending five or six metres higher. The curved embankment consists of very extensive esplanades, filled up with stones where necessary, the monumental structures of which lie partly along the outer edge and partly at right angles to the latter.

It should be remarked here that the ancient Maya cities were, as a general thing, not cities of streets like the Asiatic cities, but cities of terraces. Street is not contiguous to street here, but terrace to terrace. Thus the plan of Yāxchilan is not based on a complex of streets, but on a system of terraces, and the earthwork terraces were connected with the esplanades of the embankments by means of stairways and other ascents.

Structure 1. The Temple of the Four Sculptured Lintels 5, 6, 7, 8 (among them that of the Priest with the Double Crosses). Southeast of the circular embankment rises the adjacent mountain range, the northwest slope of which has been formed into great terraces, upon which I found the remains of a structure of considerable size. From the remains of the walls I endeavored to determine the ground-plan, and found that the edifice must have had a vestibule with three entrances in the façade, and two small chambers in the rear corresponding to it, and that there must have been a chamber with a single entrance running the length of each end of the building; that is, five chambers in all (Fig. 37).

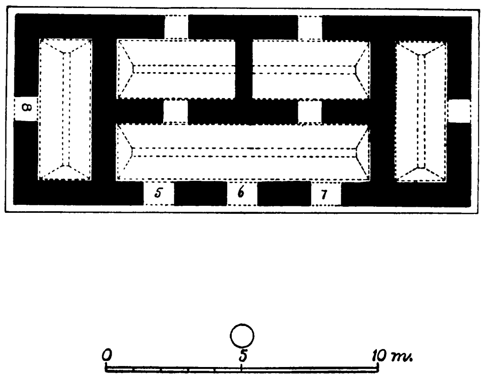

Fig. 37. — Structure 1: Ground-plan.

Convinced that a structure built on such a plan must have been of some importance, I undertook extensive excavations along the line of the ruined façade, which had fronted north-northwest, in order to find out whether the three lintel-slabs, which according to my calculation must have been buried there, were or were not ornamented on the under side. The excavations were eminently successful. Three extremely interesting sculptured lintels were found, to which in the general enumeration, I gave the numbers 5, 6, and 7.

An excavation on the southwest side was without result. But as the chamber on that side faces a ravine, it is more than probable that its lintel was not important.

The chamber on the northeast side was doubtless of more consequence, because the terrace extends a considerable distance in that direction, and shows vestiges of several lesser buildings. On this side I succeeded in finding the lintel which had on its under side a finely executed piece of sculpture: warriors with captives. I gave this the number 8.

The mountain rises steeply at the back of this edifice, and in front on the platform, corresponding to the position of the middle entrance, I found a circular altar. From this point the retaining walls reach far down to the terrace where lies the wholly ruined structure of the two lintels with inscriptions, Nos. 10 and 11, and the Temple of the Halachvinic.

Lintel 5, sculptured on under side (Plate XLIX). Whole length of stone, 207 cm. Height of sculpture, measured on the inside line of the border (lengthwise of the stone), 86 cm. Breadth of stone, 85 cm. Breadth of sculpture, measured on the inside line of the border (corresponding to the breadth of the stone), 73 cm. Thickness, 35–36 cm.

The stone is broken in two pieces. The sculpture, in very low relief, is quite well preserved; the colors have entirely disappeared. The scene can be thus described: A woman of rank presents a little pouch containing a sacrificial gift to the high priest, or *Ahaucan*, who holds in each hand a ketsal double cross, which he stretches out toward her. The richly dressed Ahaucan, as shown by my photograph, wears the high calpac-shaped priest's hat, like the one on the first and second lintel pictures of the Temple of the headless figure of Ketsalkoatl. On the unoccupied spaces of the background are 5 + 6 + 4 glyphs. Another glyph is carved on the little pouch, which is cut across by the tying string.

Without wishing to attribute undue importance to the occurrence of crosses with the priests of the Ketsalkoatl cult, it may still be considered a very fortunate coincidence that I should have found this interesting counterpart to Sculptured Lintel 2 (see p. 162).

Lintel 6, sculptured on under side (Plate L). Length of stone, 197 cm. Height of sculpture (lengthwise of the stone), 89 cm. Breadth of stone, measured at base line of sculpture, 88 cm. Breadth of stone, measured at top line of sculpture, 81 cm. Breadth of sculpture, measured at base line, 80 cm. Breadth of sculpture, measured at top line, 73 cm.

A richly dressed personage, wearing the tiger-helmet on his head, holds in his right hand the fleshless leg of a bird of prey (claw-footed sceptre) and in his left a cone-shaped standard, upon the truncated top of which is enthroned a little image. Of the three medallions on the cape of scales worn by the principal personage, the middle one shows a peculiar mammal. The death-mask (?) at the girdle is also remarkable.

While the principal personage is represented in front view with head in profile, the second figure is drawn entirely in profile. This second man of rank holds in his right hand a kind of plate, and in his left also the claw-footed sceptre. It should also be stated that a little fish springs from the figure on the standard toward the helmet of the second personage of rank. On the background there are 7 + 7 glyphs.

In spite of the fact that this remarkable piece of sculpture fell face upward when the façade broke down, it is very well preserved, protected as it was by the mass of débris, the colors alone having been effaced.

The Americanists who follow up my work should compare Lintel 6 with Lintel 43 (Plate LXVII). These lintels differ in some respects, while in others they show a remarkable agreement. The principal personage of Lintel 43 is doubtless identical with the one on Lintel 6, but the second personage on the former is a woman.

Lintel 7, sculptured on under side (Plate LI). Length of stone, 230 cm. Height of sculpture (lengthwise of the stone), 88 cm. Breadth of stone, 88 cm. Breadth of sculpture, 76 cm. Thickness of stone, 37 cm.

This enormous stone has not the fine grain of the other three, and shows irregularities which the sculptor filled out with hard stucco. The sculpture has also been somewhat effaced by moisture, but it is nevertheless quite distinct. The colors have disappeared.

The representation can be thus described: A woman of rank presents the little pouch with the sacrificial gift to the Ahaucan, who holds toward her a little idol. This idol is grasped by the leg which, as usual, extends forward in the form of a serpent.

The Ahaucan wears a great helmet formed of spiral scrolls. Glyphs on background 8 + 2 + 3 (? 4).

Lintel 8, sculptured on under side (Plate LII). From the northeastern chamber. Former length of stone, about 192 cm. Height of sculpture, measured on inside line of border, lengthwise of the stone, 78 cm. Breadth of stone, 99 cm. Breadth of sculpture, measured on the inner line of border, 87 cm. Thickness of stone, 30 cm.

When the façade broke down, the sculptured under side of this lintel fell so that it lay conçavely over the ground. Covered with the most delicate moss, it looked like a work of art executed in green oxydized copper. As the relief projects but a few millimetres from the background, it was effective only after the stone had been set up, when the rays of the sun fell upon it at a very acute angle, and then, owing to its dark green color, it presented a beautiful and artistic appearance.

The sculpture represents two warriors who have each taken a prisoner. One of the warriors with his right hand holds by the left wrist his captive, who has fallen to the ground; in his left hand he holds a handsome lance with a saw-toothed stone blade and feather pendants. The other warrior holds with his right hand a kneeling captive by the hair, and with his left he seems to strike him on the back. Each captive has a glyph incised upon the thigh turned toward the front of the picture. On the background are 4 + 5 + 3 glyphs.

On the terrace, which runs in a northeasterly direction along the side of the mountain, are the ruins of several lesser structures. Near what might be called the last structure of this series, two great lintels projected out of the débris, but they were without sculptures of any kind.

Structure 2. The Temple of the Halachvinic with Lintel 9. At the foot of the retaining walls and steps of the terrace of the Temple of the Priest with the Double Crosses, there is a low terrace upon which in 1897 I had already excavated two lintels with inscriptions. Subjecting this terrace to a second thorough investigation (in 1900), I concluded to attack with my men a small mound of rubbish, which in my opinion must be the remains of a small temple of only one chamber, and with a single entrance. The façade of the structure was turned almost exactly toward the magnetic north, of which I very soon found corroborative proof. I had fixed upon the middle of the north side for the excavation, and scarcely had the rubbish been cleared away to the depth of 1 m., when my men came upon the lower cornice of the broken-down frieze of the façade. Directly under it a large lintel stretched across the ruined entrance. We at once passed our fingers over the under side of the slab, and assured ourselves that it was ornamented with sculpture in low relief. Great pieces of red stucco, with which the frieze had been ornamented, made their appearance as the excavation proceeded. The exterior of this little temple had doubtless been very elaborately ornamented, and had been resplendent in bright red. Even under the lintel, protected against falling stones and the rain, we found two charming little heads in stucco, surrounded by ornamentation (shown on top of altar, Plate LXXX, 2). These were white and unfortunately exceedingly fragile. We turned the heavy lintel with great care onto one of its narrow sides, in a position to catch the sun's rays at least at a certain hour of the day, after some interfering trees had been felled.

Lintel 9, sculptured on under side (Plate LIII). Length of stone, 227 cm. Height of sculpture, measured on the inside line of the border, lengthwise of the stone, 98 cm. Breadth of stone on sculptured face, 75 cm. (The back measures a little more.) Middle breadth of sculpture, measured inside the border, 65 cm. Thickness, 36 cm.

This piece of sculpture, taken from the most insignificant pile of rubbish imaginable, I consider the finest of all I found in Yāxchilan. It was executed in the finest of fine-grained limestone of an agreeable light-yellow color, and looked as new as if it had just left the hands of the sculptor. Only the face of the second personage of rank was somewhat oxidized or affected by moisture. The work is of extraordinary delicacy, and the general projection of the relief is not more than 1 cm. As this low relief was completely concealed and protected, — hence could not have been subjected to rubbing off, to having moulds taken, and to calcination by ignorant explorers, — and still had no visible trace of color, I am inclined to think that the artist preferred to retain the natural yellow color of the stone.

The *Halachvinic* (halatšwinik) or generalissimo, who, with the exception of his face, is represented in front view, holds with his right hand what I am inclined to consider as a quiver with bow and arrows toward a second chief, represented quite in profile, who on his part extends with his left hand a similar object or quiver with bow and arrows toward the generalissimo. The Halachvinic, very richly adorned, wears below the breast-cape of bead-work a large horizontal breastplate, below which appears a large medallion with a little mammal represented upon it. From the shoulders of the Halachvinic hangs down to his thigh a pendent ornament of cords, to which are attached five human heads, and a sixth head attached to an intervening pendant fills out the background below the mammal medallion. All these heads of slain enemies hang with the crowns downward. The gigantic helmet of the Halachvinic has two conventionalized faces on the lower part, and to the front is attached the little figure of a man holding out a small human head with both hands. A serpent's head rises up from the top of the helmet, and an elaboration of feathers falls down at the back.

The second chief, adorned almost as richly as the first, but not hung with human heads, also wears a towering helmet, out of which rises a serpent corresponding to that of the generalissimo, while close under the jaws of the serpent (that is, on the front of the helmet), is a delicately executed human head, likewise corresponding to the little figure on the other helmet. The background is filled out with 4 + 8 + 4 glyphs.

On the upper platform of South Temple III, I excavated a stela to which I gave the number 16. Upon the side destined for human figures there is also a Halachvinic adorned and hung with human heads in a manner similar to the one described above. The picture of the little mammal on the medallion has unfortunately become so indistinct that it is impossible to decide whether or not it is identical with the one on the lintel. Hence it cannot be determined whether the second Halachvinic-figure represents the same personage as the one on the lintel, or merely one of equal rank. In the former case it might be assumed that the Halachvinic of the lintel lies buried on the platform of the temple to which the lintel belongs. At all events, I would recommend a comparative examination of the two reliefs.

Structure 3. The (vanished) Structure of Lintels 10 and 11. Near the Temple of the Halachvinic, in an easterly direction, I noticed certain ruins, which were, however, so interwoven with a powerful network of roots that I was forced to give up all idea of making an excavation among them.

Near the west side of the temple there must formerly have stood a little edifice, which may have been of masonry, but cannot have been roofed over with stone; the roof must have been of some perishable material (beams and palm leaves). Only thus can the fact be explained that there was scarcely any other débris to be found on the spot, where I excavated the two half-buried lintels, for a broken-down stone roof always leaves a large heap of ruins.

Lintel 10, sculptured on under side (Plate LIV). Length of stone, 187 cm. Height of sculpture, 77½ cm. Breadth of stone, 85 cm. Breadth of sculpture, 73 cm. Thickness, only 23 cm. The slab had fallen with its sculptured face downward, and therefore the glyphs were remarkably well preserved. Every trace of red color, however, had entirely disappeared.

No less than forty-eight characters, divided into six perpendicular rows of eight each, ornament the under side of the slab. Most of what I assume to be the forty-eight pictographic characters are so comprehensive in their design that they seem to be composed of two or four glyphs, and this being the case there would then be about a hundred or a hundred and fifty glyphs on the under side of the slab. Accordingly, this inscription would be the most comprehensive one of all those I found in Yāxchilan. The photograph I took in 1897, in a passing gleam of sunlight, reproduces all the details with astonishing fidelity.

The second lintel — to which I gave the number 11 — had unfortunately fallen with its sculptured side up. Its glyphs were therefore so badly weatherworn that only a faint outline could still be discerned.

Structure 4. A descent of only a few metres brings one from the terrace of the Temple of the Halachvinic to the esplanade of the curved embankment, which is terminated at that point by an oblong structure transversely placed. This building has a massive substructure with a stairway in the middle of the façade which fronts west. The stairway leads to the terrace, which affords a certain amount of space in front and around the actual superstructure, now entirely in ruins. The superstructure does not seem to have been very massive, and I hardly think that the chambers were roofed over with stone masonry. At any rate the entrances had no heavy stone lintels, and probably only wooden beams were used. On the esplanade, in front of the stairway, I found a circular stone altar.

The entire space between the fourth structure and the Temple of the Bird Sacrifices is thickly strewn with the ruins of very small constructions, and numerous circular altars set up here and there, near which, however, no stelæ could be found.

I am inclined to think that these circular altars were set up over the graves of personages of a certain rank and upon them were placed clay images, which represented the deceased, and also vessels containing sacrificial gifts and incense gum (*copalli*) deposited in grateful remembrance by the family and friends.

Near some of these circular stones we made some slight excavations. We did not, it is true, come upon actual graves, probably because we did not dig deep enough, but we invariably found numerous shards, chiefly of pottery vessels with projecting points, which I called "toothed vessels." I could not succeed in putting together an entire "toothed vessel," but the general shape could be conjectured from the great number of fragments which we found. We also found fragments of large clay images or richly decorated figure-vessels. The most interesting object which we found, however, were fragments of a figure-vessel of yellow pottery of exceedingly fine workmanship. The figures of this vessel, grouped in attitudes of the liveliest action, and the borders of the glyphs, have a projection of scarcely 1 to 2 millimetres. Vessels of this kind, among which there are probably some "battle vases," are the most beautiful productions of Yāxchilan potter's art.

Stela 3. Advancing in a northwesterly direction from the stairway of Structure 4, and keeping as far as possible in the middle of the esplanade, one comes upon a huge, broken stela, to which I gave the number 3. With the aid of my men I had to dig out the pieces, which were partly sunk in the earth before they could be set up to be photographed. The attempt to set up the lowest large and exceedingly broad fragment on one of its narrow side faces actually endangered the lives of my men. But by propping it carefully and raising it slowly with the windlass, capable of raising five tons, which we had brought with us, the operation was successful after failing three times.

The stone formerly stood upon a platform and had a circular altar in front and one at the back. Inasmuch as the part of the curved embankment which is adorned by the giant stela lies directly in front of the Bird Temple, the stela in question must be considered as belonging to that temple, even though it is at a considerable distance from it, while the other four stelæ (Nos. 4, 5, 6, and 7) belonging to the same temple stood on the edge of its first terrace.

Breadth of stone, 177 cm. Thickness, 26 cm. Length (or height) of the lowest piece, 260 cm., of which 108 cm. are occupied by the smooth panel. The total height of the stone may have been fully four metres.

The side with human figures fronting the river lay face upward after the stela had fallen, and was consequently quite worn away by the elements. It can be recognized with great difficulty after careful examination that the sculpture on that side represented what appears to be three standing figures and a crouching one. The "deity side" formerly facing the temple had fallen face downward and was therefore remarkably well preserved, excepting, of course, the shattered upper part. The hard, fine-grained limestone was of a warm dull shade of yellow. The beautiful work looked like new. There were no traces of color left, and the narrow side faces had no glyphs.

I only succeeded in fitting together the large, lowest piece with the next two belonging to it, thus completing the stela from the breast of the three personages downward, which I photographed.

The representation on the "deity side" shows us Ketsalkoatl as a beneficent deity, as is usual on the stelæ of Yāxchilan. He holds with both hands the "string of joys," ornamented with little heads of bees and bordered with cocoa-beans, which has just been taken from the "chest of good fortune" at his feet. Before him and behind him stand a man and a woman stretching out their hands to receive benefactions. The three figures are drawn in profile, and between the woman and the god there is a vertical row of seven large glyphs (Fig. 38).

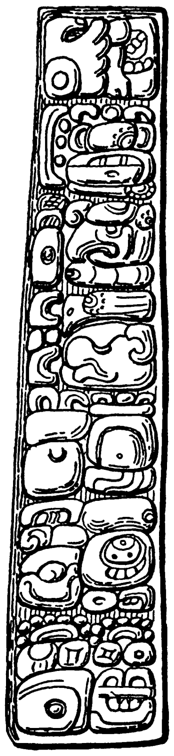

Fig. 38.—Inscription upon Fragments of Stela 3.

Structure 5. The Structure of the great Hieroglyphic Stairway. Turning from Stela 3 and proceeding toward the edge of the high shore, we come to a massive structure, the front of which, facing the curved embankment, has a monumental flight of stone steps, the risers of which are ornamented with glyphs. The stairway leads up to a great terrace, which is formed by the massive substructure. The front part of the terrace seems to have formed the esplanade; along the rear portion there are several low ruins, and from this point the ground slopes far down to the river. At the extreme right wing of the hieroglyphic stairway stands a circular altar. This hieroglyphic stairway of Structure 5 of Yāxchilan is the most magnificent one I have ever seen. Unfortunately some of the steps are quite out of order, and many of the glyphs are weathered, but a great many of them are still fairly recognizable.

The plan of Structure 5 resembles that of Structures 4 and 8 and of certain others. There is not the slightest doubt that the type of these structures differs fundamentally from that of the temples. The terraces, in spite of their massive substructures, very evidently bore no buildings of importance. It is possible that the superstructures were community-houses (*calpulli*) or houses of justice (*tlatocan*), or that instead of great temples, only little temples (*templetes*) adorned the terraces. In the latter case it is possible that the massive substructures contained burial chambers.

Structure 6. The Red Temple on the Shore, or El Templo de la Ribera (Plate XL, 1, and Fig. 39). Those who visit Yāxchilan generally land where the heap of stones on the low, left-hand shore is an indication, at least in the dry season, that the ruined city has been reached. Ascending the embankment at the right place, a few steps will bring one to the edifice crowned by a superstructure, which I have called "The Red Temple on the Shore." In this enumeration I have given it the sixth place, since a passage of only a few metres in width lies between it and Structure 5.

The north-northeast façade looking toward the river has three entrances, which lead into a chamber 890 cm. in length and only 104 cm. in breadth. The vaulted ceiling of this chamber has the shape of a wedge-shaped arch slightly truncated at the apex, and each of the rather wide entrances — the middle one, 170 cm., and the other two, 125 cm. each — were formerly spanned by two wooden beams, which were long ago torn out.

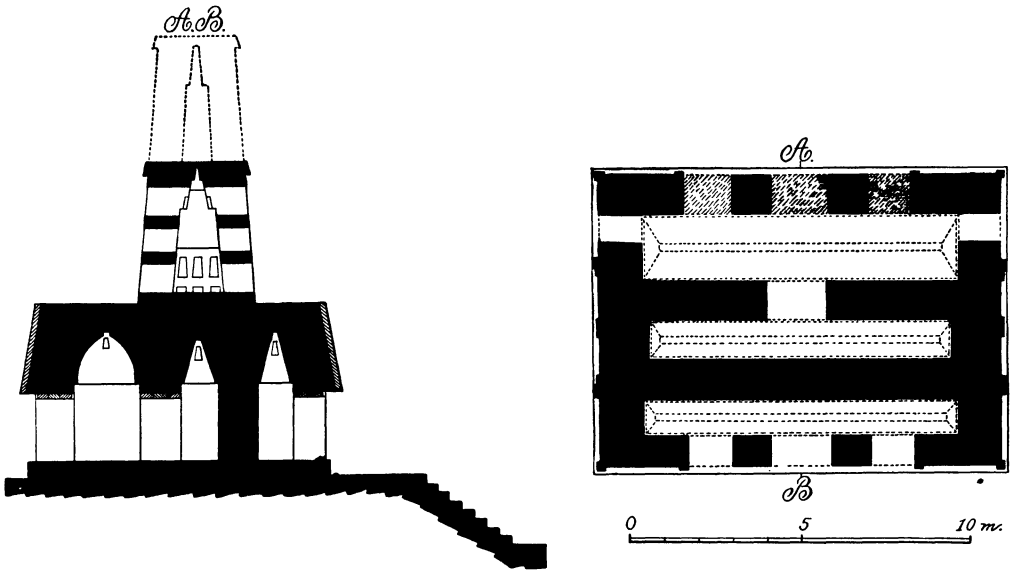

FIG. 39. — STRUCTURE 6: SECTION AND GROUND-PLAN (restored).

In this chamber in 1895, I found four perfectly new incense vessels. Shards of such vessels can be found in all the apartments of this structure, and also in the windows of the superstructure.

I shall here give a description of the façade on this side of the building, since the one on the south-southwest side doubtless resembles it, but is in a much more advanced state of demolition. The base of the façade walls as well as the principal surfaces are quite plain, except that the latter are diversified — as can be seen in my drawing of the plan — by engaged pillars projecting very slightly. The frieze is very richly ornamented, its "serpent-head decoration" recalling the magnificent structures of Yucatan. As to the lower and upper cornices of the friezes of most of the buildings on the Usumatsintla, I shall not be able to describe them as minutely as I did those of the Yucatec structures, because in this part of the country only the first element — that is, the projecting, slanting course of stones — can be plainly distinguished, while the other elements, consisting of thin slabs of stone covered with stucco, have assumed very indefinite shape in the course of demolition.

In regard to the frieze of the Shore Temple, I think it had no sharply defined upper and low cornices, but, projecting beyond the wall surfaces, it immediately developed its ornamentation, which consisted of three large serpent-heads executed in stone and stucco, — the largest one over the middle entrance, the two of lesser size over the unbroken wall surfaces to the right and left near the side entrances. Between the three projecting principal heads (the middle one of which can be seen distinctly on my photograph here reproduced) there were low and broad niches, also containing fantastic but more receding faces.

The friezes on the two narrow ends of the building probably had no large head decorations, only niches, but were nevertheless ornamented with faces and scroll-work.

We will now turn to the vestibule on the south-southwest side. This hall is 910 cm. long by 192 cm. broad. The arch of the vaulted ceiling has pleasing lines and is slightly flattened at the apex. Three wide entrances once led into this chamber, — the middle entrance, 170 cm., and the two others 140 cm. wide. But probably owing to the great age of the building and the powerful lateral pressure of the vault, increased by the weight of the superstructure, cracks and apertures made their appearance, whereat the people lost confidence in the strength of the southwest wall, and walled up the three entrances, after having removed the wooden beams. In place of the three entrances a door, 80 cm. wide, was broken through each of the narrow ends of the building. By this means the vestibule of this temple no doubt lost a good deal of its distinction, and the rear chamber, notwithstanding its wide entrance, was darkened. This entrance is 190 cm. wide and was formerly spanned by three wooden beams, which have long since been torn out by mischievous hands. The rear chamber is 117 cm. broad by 864 cm. long.

This monumental building is particularly interesting, owing to its singular, hollow superstructure in two bodies, the lowest of which is well preserved, while the upper one is completely broken down. Two parallel walls with stepped sides, inclining towards each other, 146 cm. apart at the base and perforated by windows, form a covered, airy upper story, — no inconsiderable architectural achievement for the time.

The ruined upper superstructure was presumably built on the same plan as the first. Whether or not a third body once crowned the whole structure, cannot now be determined. The windows in the longitudinal walls are of two sizes, arranged in six vertical rows, as seen in the photograph, Plate XL, 1. The plain wall-surface between the two central rows of large windows was probably once ornamented with figures. The narrow ends of the hollow structure were quite open toward the top, having below only a kind of breastwork perforated by three narrow windows and three openings underneath the latter, as I proved to my satisfaction from certain remaining indications.

Length of temple, 11 m. 46 cm. Breadth of temple, 8 m. 29 cm. Height, without superstructure, 5 m. Height of superstructure still remaining, 4 m. The total height of the edifice must once have been about 13 m.

A careful examination proved that all the exterior parts, principal wall surfaces, friezes, and superstructures had once been colored bright red, while the chambers, as usual, show only white stucco.

One can easily imagine what a fantastic spectacle this bright red temple with its airy superstructure must have afforded during the most flourishing period of the city, in the blaze of the tropical sun, while at nocturnal feasts numerous firebrands and incense vessels shed abroad their light from the windows above. My plan, together with the photograph of the northeast façade, gives a fairly good idea of this edifice.

Structure 7. Separated by a passageway scarcely five metres in breadth from the northwest narrow end of the Red Shore Temple, stands a neighboring temple consisting of only two chambers placed back to back. Each chamber, on its façade side, has three entrances, once spanned by wooden beams, and a connecting door in the middle of the partition wall. The pretty ogive vaults of the two chambers are slightly truncated at the apex. The exterior of the building is very much impaired, the frieze alone, with its niches on the northwest narrow end, being still in a state of partial preservation.

As the partition wall between the two chambers is very thick, it is justifiable to conclude that it once supported a perforated roof-comb.

Structure 8. The curved embankment is intersected by a long structure placed at right angles to the south-southwest side of Structure 7. It has a massive substructure with a central stairway on the side of the northwest façade. As this structure is of the same type as Structures 4 and 5, I shall not describe it further.

Structure 9. Returning from Structure 8 to the line on which stand Structures 5, 6, and 7, we come to Structure 9, the southeastern narrow end of which is separated by only a narrow space from the northwestern end of Structure 7. The façade of this wholly demolished building fronted south-southwest; that is, it faced the esplanade of the curved embankment. On this side I could prove to my satisfaction that there had been three entrances. Whether these all belonged to a single vestibule, or to three chambers into which the latter had been divided, I could not determine. It is possible also that the structure had rear chambers.

The three lintels of the entrances, which were excavated from among the ruins and examined, proved to be without sculpture. Upon the terrace before the central doorway I found a large circular altar, and a few steps farther a once pretty column with a lattice-work design, forming raised and sunken surfaces. Upon the raised surfaces I think I discovered traces of small designs, but so weathered it was impossible to recognize anything definitely (Fig. 40).

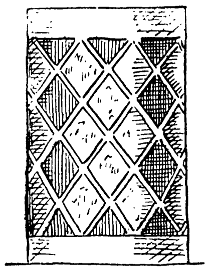

FIG. 40.—COLUMN IN FRONT OF STRUCTURE 9.

Stela 1 (Plate LXIX). If an imaginary line should be drawn from the central doorway, or from the great circular altar of Structure 9, to the middle entrance of the Temple of the headless figure of Ketsalkoatl (Structure 33), which covers the opposite eminence, this line would correspond with the centre of the whole plan of that imposing structure. Leaving the circular altar and the lattice-work column and proceeding in the direction of the imaginary line, one comes to one of the most magnificent stelæ in Yāxchilan, to which in my general enumeration I have given the number 1. If the whole plan of the Temple of Ketsalkoatl is rightly comprehended, this stela should be considered as a part of it, though standing on the circular embankment, inasmuch as this part of the embankment forms the lower esplanade of the temple.

Pursuing this imaginary line somewhat farther, a great stone stairway will be reached, which must be regarded as the lowest stairway belonging to the temple in question. Upon the platform of this stairway stands Stela 2,—the warrior with the arms cut off.

In connection with the description of Stela 1, it will be well to remark once for all that the stelæ of Yāxchilan which may be regarded as mortuary monuments have one wide side devoted to the memory of a person of rank,—generally some great warrior with his prisoner,—while the other is reserved for the representation of a divinity (Ketsalkoatl ?),—generally a beneficent god distributing the good things of life to supplicants. I, therefore, for brevity call one side *the human side*, and the other *the deity side.*

The deity side of the Yāxchilan stelæ *without exception* faced the temple to which it pertained, while the human side was turned toward the city or the people. In other words, whoever leant his back against the temple façade saw the deity side of the stelæ, but whoever looked at the façade from a distance saw the human side of the stelæ.

I would further remark that the low relief of the human side, though very nicely executed, shows as a rule less projection than that of the deity side, the work of the latter side being invariably much bolder.

The fallen giant Stela 1, formerly stood upon the platform of a little substructure, before each of the longitudinal sides of which a circular altar was set up. The diameter of these altars was not great, but they are quite high.

There must also have been a reptile stone of considerable length at each of the narrow ends of the substructure. On one of these stones the head of the reptile is stretched forward in the natural position, while on the other it is treated like a human death's-head, and stands erect (like that of a sphinx). The mouth of the death's-head is sealed with the nose-tablet, a sign that the stela serves as a memento to a departed soul, who in life may have borne the name *Ayin* (Cayman), and whose lips are now forever sealed. Near this cayman figure with human skull, I found the supplementary stone showing the serrated tail of the alligator. The two stones representing the reptile are so badly weathered that they could not be photographed.

The huge stela in falling to the ground broke into a large lower and a smaller upper piece, and between the two a very acute-angled triangular piece was broken into splinters, causing a hiatus which is very much to be regretted.

The deity side fell face downward and is admirably preserved, with the exception, of course, of the triangular piece, and also some injuries on one of the narrow side faces. The human side having fallen face upward is almost entirely worn away by the action of the elements.

With great exertions and reinforced by José María Jiménez's men, we succeeded in setting up the large lower piece on one of its narrow side faces, and the photograph taken of the deity side in a favorable light turned out very satisfactorily. The missing upper part was nowhere to be found in spite of a careful search. Not until we explored the terrace of Structure 9 at a distance of more than fifty paces, did the missing top of the stela make its appearance, much to my surprise. There is not the slightest doubt in my mind that some persons, inspired for the moment by the sight of the beautiful decoration which finishes the top of the stela, determined to drag the fragment to the river and there put it on board of a boat. As long as they could drag the stone over the level surface of the curved embankment, all went well. But when they came to the high barricade formed by the débris of Structure 9, they were evidently unable to drag the stone over it. Before, however, they abandoned the stone to its fate, they luckily turned it over, whereby the sculpture nearly completing the deity side was preserved. This removal of the piece must have been many years ago, — perhaps when the wood-cutters of Encarnación Carrillo, before alluded to, made such havoc among these ruins, — for I found the stone completely sunk in the earth.

I estimated the total height or length of the stela at about 410 cm., 75 cm. of which belong to the lower plain portion, for the most part sunk in the platform. Breadth, 117 cm. Thickness, 25–26 cm.

Both the narrow side faces had rows of glyphs which are now partly worn away and partly broken off.

The worn-off flat relief on the human side displays a symbolical design serving as a base, upon the upper edge of which stands a personage of rank in an upright position with a staff of office (perhaps a lance) in his right hand. Below, in front of him, also standing upright, is a kind of monkey or animal with protruding snout. The upper finish of the human side of the stela is formed by horizontal rows of glyphs, which are more plainly recognizable than all the rest of the relief on this face of the stela.

As for the deity side, it has for its base a figure with an evil, distorted countenance, holding in both arms a great "ornamental beam," the ends of which develop into elaborate scroll-work. An expressive face-mask is attached to the girdle, and an oval with a St. Andrew's cross to the necklace.

The fierce expression of the monster, which recalls certain east Asiatic figures, is in remarkable contrast to the quiet majesty of the beneficent deity standing above him. The god has taken from the chest of plaited work the string (serpent ?) of joys adorned with little heads of bees and bordered with beads, and is holding it out with both hands to a personage of rank who kneels before him and holds up his hands to receive the gifts. The god, represented entirely in profile, wears high buskins, so carefully executed that the little straps passing from the sole up between the toes are plainly discernible. The girdle is ornamented with St. Andrew's crosses and the shoulder-cape with medallions. The fracture runs obliquely through the face, and the helmet belongs to the shattered portion. The great human head which this deity always wears fastened to his back has come out especially well on my photograph.

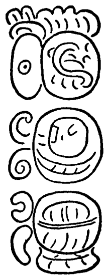

FIG. 41. — GLYPHS ON STELA 1.

Above the head of the suppliant rise two vertical rows of glyphs, each row containing probably eight characters. The great initial glyph occupying the space of four of the ordinary glyphs, joins this double row above on one side. Behind the god, extending the whole length of his form, there is another double row of glyphs, which becomes single when it reaches the head attached to the back; its topmost glyphs belong to the missing portion. Of these rows behind the god 13 + 10 glyphs are preserved. There are three small glyphs incised on the back-ground in front of the face of the suppliant. These are not visible in the plate but are shown in Fig. 41.

The unusually handsome finish at the top of the deity side is perfectly preserved. An ornamental beam has on each of its drooping ends a grotesque face looking sideways, while below the beam, attached to four glyphic ovals, are two more grotesque faces looking downward. Over the middle space of the ornamental beam rises the half-length image of a divinity (?) whose breastplate of scroll-work has a St. Andrew's cross, and whose head is adorned with an animal's head in the form of a helmet. To the right and left of the half-length image are serpent ovals, in one of which the little figure of a man sits cross-legged, and in the other the little figure of a woman, each holding with both hands an ornamental beam ending as usual in grotesque faces. The profile face of the little woman is particularly pretty. There is thus a total of eight faces and three personages. There were no vestiges of color visible on this stela.

A comparison of the different representations of the beneficent god naturally suggests itself; but there are but two other stelæ, Nos. 4 and 10, where the work on the deity side is as beautiful as it is on Stela 1.

Leaving Stela 1 and proceeding towards the monumental stairway, we see — not centrally placed in front of the stairs, but sideways to the left — a great round altar with a weathered relief and a four-cornered table for sacrificial gifts (?) the four little pillars of which are ornamented with glyphs.

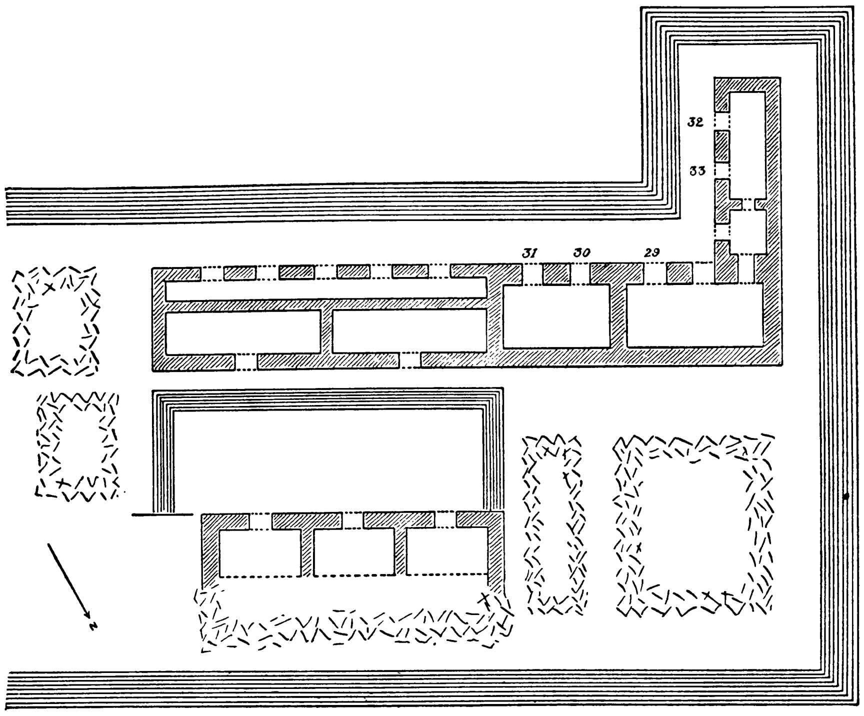

Fig. 42. — Ground-plan of Terrace with Structures 10 and 11.

Structure 10. The Palace of the Seven Chambers and the Five Sculptured Lintels, 29, 30, 31, 32, 33. Proceeding further along the line of the buildings on the curved embankment, a few steps beyond Structure 9, brings us to a great terrace, which rises about four metres above the curved embankment, and is crowned by a whole group of edifices. The principal structure of this group — shown in the accompanying sketch (Fig. 42) — I have called No. 10. This pile was built at different periods. The oldest part had only two chambers,— very broad ones for this style of architecture, one with three entrances, and the other with two. The importance of this original structure lies for us in the fact that over three of the entrances there are lintels (29, 30, 31) with inscriptions of an entirely archaic character, consequently interesting to compare with those of finer workmanship belonging to a later epoch.

During a subsequent period a double row of chambers was added as a left wing, consisting of a long, narrow gallery with five entrances in the south-southwest façade, and of two chambers in the rear of the gallery. The back wall of the gallery is also the partition wall which separates it from the two parallel chambers, each having half the length of the gallery and an entrance looking towards the river. The vaulted ceilings of these narrow chambers are of a very pleasing form. All the entrances of this added wing were presumably spanned by wooden beams instead of by slabs of stone.

At right angles to the corner of the façade at the third entrance to the first broad chamber there was added a long narrow structure with three entrances fronting east-southeast. A thin partition wall divides this structure into a larger and a smaller apartment. The two entrances of the larger chamber had stone lintels (32, 33) with magnificent sculpture, which I dug out of the débris.

Upon the terrace behind the two broad chambers are the ruins of two smaller constructions, and a slightly sunken courtyard runs parallel to the chamber in the rear of the gallery. Opposite these stands a structure with three small chambers, each having an entrance with a large undecorated lintel. In order not to confuse this latter structure with No. 9, which resembles it, we will call it Structure 11.

Lintel 29, sculptured on the under side. This stone is still in its place over the entrance, in an excellent state of preservation. Its under side measures 104 cm. by 74 cm.; as several centimetres are occupied by a border which runs all around, there remain 86 cm. in height and 60 cm. in breadth for the actual sculpture. Since the wall has the tremendous pressure of the wide-spanned vault to bear, its thickness is naturally much greater than 74 cm. The inadequate breadth of the lintel is supplemented by pushing forward a second slab to meet the vault. The inscription consists of four vertical rows of five glyphs each; that is, twenty glyphs in all. It is very well preserved, but owing to the dripping of the cold stone, which constantly precipitates moisture, every trace of red color has disappeared.

The position of this stone being extremely awkward, it could not be photographed; however, I made a careful drawing of it (Fig. 43).

Lintel 30, sculptured on the under side (Plate LX). This enormous stone spanned one of the entrances of the second broad chamber, the façade of which is now entirely broken down. Length, 197 cm. Breadth, 105 cm. Thickness, 29 cm. The height of the inscription, according to the direction in which the vertical rows of glyphs run (and lengthwise of the stone) is 81 cm. Breadth of inscription (running with the breadth of the stone), 90 cm. The inscription consists of four vertical rows of five glyphs each, a total of twenty glyphs. It has no remains of red color, but is otherwise well preserved.

Lintel 31, sculptured on the under side (Plate LXI). This ponderous stone, belonging to the other entrance of the same chamber, was still lying upon its supports in the right position, with the sculptured face downward. It was quite buried under the débris of the masonry work which had moved forward two metres beyond the original line of the façade. It was an extremely laborious task to set up the stone and to photograph it, especially since the greatest projection of the glyphs does not exceed three millimetres.

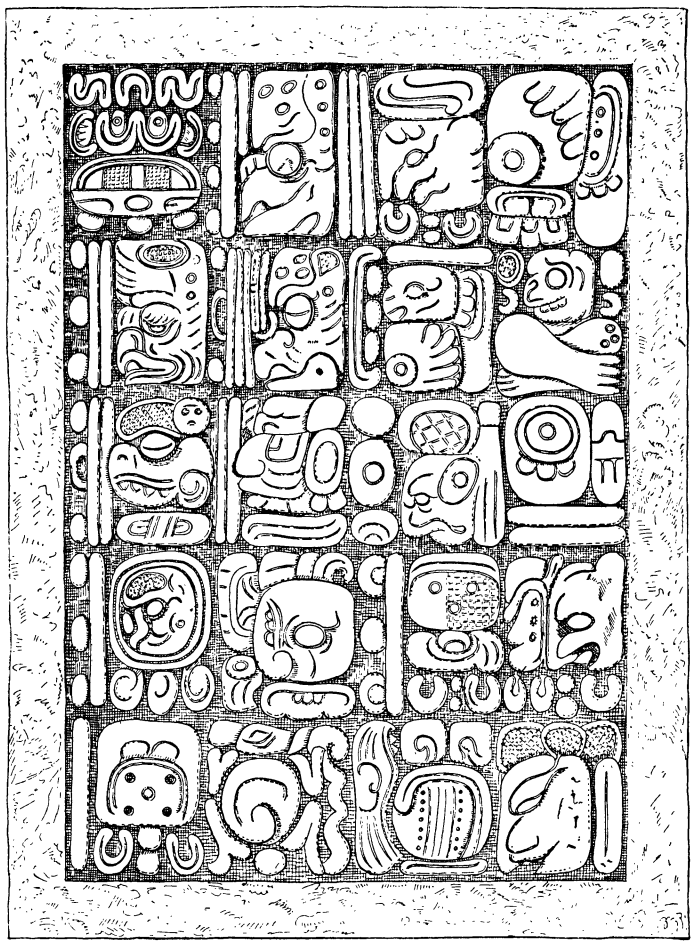

FIG. 43. — LINTEL 29.

Length, 190 cm.; breadth, 109 cm.; thickness, 34 cm.; height of inscription, 81 cm.; breadth, measured inside of the border, 95½ cm. There are four vertical rows of five glyphs each, making a total of twenty glyphs. Traces of red color are still visible on the border.

Lintel 32, sculptured on the under side (Plate LXII). This magnificent sculptured lintel belonged to one of the entrances of the wing built at right angles to the main structure. I dug it out of the débris of the façade. After it had been carefully brushed and washed off and placed in a favorable light, a fine photograph was obtained, notwithstanding the very slight projection of the relief.

The free under side of the lintel measured 85 cm. by 60 cm. The actual surface covered by the sculpture measured 4 cm. less on all sides, owing to the border. Therefore, the height of the sculpture was 77 cm.; breadth, 52 cm. (of course the stone was longer than 85 cm. by the portions that were let into the masonry on the right and left).

A richly clad woman of rank brings a pouch with sacrificial gifts to the Ahaucan, or high priest, who holds a little image toward her. The woman wears the petticoat (*enaguas*), over which is thrown a cloak-like garment ornamented with a handsome reticulated border. Her headdress consists of a grotesque face, with a crest of feathers falling backward.

The priest is richly adorned from head to foot. Especially noticeable is the girdle with the great face-masks, while a great mask also adorns the cuff on the left wrist. Three small medallions containing little faces adorn the breast-cape, which might also be regarded as a broad necklace. Below the latter is another larger medallion crossed by the long narrow breast-plate. Out of the calpac-shaped priest's hat, which has eight stripes, rise several erect plumes of feathers sloping toward the back. The little image or idol has a snouted face, and wears a little helmet with feathers. The leg by which the priest holds it ends, as always, in a serpent stretching forward. On the border and on the background I find 18 + 3 + 5 glyphs, — a total of 26. The colors on this exceptionally fine piece of sculpture have totally disappeared.

Lintel 33, sculptured on the under side (Plate LXIII). Near another entrance of the same wing the equally interesting sculptured Lintel 33 was excavated. Notwithstanding the fact that this stone was broken in two, it was otherwise in a perfect state of preservation.

Length of stone, 175 cm.; height of sculpture measured inside of the border, 82 cm.; breadth of stone, or of sculpture, including the border, measured at base-line, 65 cm.; at top line, 70 cm.; thickness of stone, 32 cm.

The sculpture represents a warrior of high rank, in front view, with his face in profile, who holds in his right hand what I believe to be a decorated quiver containing bow and arrows. Of the warrior's ornaments the most noticeable are: low buskins, leg-bands with a small medallion attached to each, a girdle with a border of flowers from which depends a large sash ornamented with a remarkable death-mask, a breast-cape quite covered up by a double row of medallions, — five smaller ones in the upper and five larger ones in the lower row, all with little faces, — long, narrow breast-plate, and a great medallion with a mammal (tiger ?) below it; a large cuff on the left wrist, heavily ornamented in front, which may be a bow-string guard; large ear-ornaments; upon his head a large scroll-work helmet from which rise serpent-like designs falling toward the front, and plumes of feathers, which slope backward. The body is surrounded by radiating feathers! I find about twenty-five glyphs along the border.

Everywhere — on the face, on the medallions, feathers, helmet, feet, background, etc. — traces of bright red color are visible; therefore, I am of the opinion that the entire piece of sculpture was painted bright red, without the application of any other color.

Structure 12. The Structure with the Four Sculptured Lintels: 34, 35, 36, and 37. Directly opposite the northwest side of the great terrace to which belong Structures 10 and 11, but below, on the general level of the embankment, stands a small edifice, the long and narrow apartment of which had four doorways on the east-southeast façade. These entrances had once all been adorned with sculptured lintels. This chamber is only 122 cm. in breadth. The arch of its vaulted ceiling is wedge-shaped and broadly truncated at the top. There are masses of ruined masonry and other débris at the back of this front apartment corresponding with it in position, as if it once had an adjoining chamber in the rear. But I could discover no entrances on the west-northwest side, nor any doorway in the partition wall of the front apartment. Therefore, the character of the rear portion of this structure must remain doubtful. At all events the lintel sculptures lend a certain importance to this edifice, the plan of which differs from that of the temples. It is not improbable that burial chambers had been built into the wall at the back of the front apartment.

Lintel 34, sculptured on the under side. The first lintel on the right (No. 34 in the general enumeration) was cracked in many pieces even in Maya times, owing to the pressure upon it of the very considerable weight of the frieze and the vaulted ceiling. The people of that time, therefore, had walled up the entrance to which this lintel belonged, leaving only a little window as an opening. Unfortunately some one has torn down the enclosing wall and taken away portions of the cracked inscription-slab as mementoes, thus impairing the value of the whole.

The free under side of this lintel (that is, the field occupied by the glyphs together with the border) was painted red, and measures 112 cm. in length by 64 cm. in breadth. The glyphs were divided into four vertical rows of eight characters each, carved in flat relief, a total of thirty-two glyphs.

The execution of these red glyphs is very delicate, and protected as they were by the walling, they were perfectly preserved, in spite of the crack, before they were disturbed by thoughtless visitors.

Lintel 35, sculptured on the under side. This lintel fared even worse than No. 34, nothing having been left of it but the sawed-off stone which certainly simplified my labor with regard to a description of its sculptured under side.

Lintel 36, sculptured on the under side. This lintel lay with its sculptured face turned upward, which was consequently quite worn away. It can still be discerned, however, that the sculpture represented a man of rank in a standing position holding a little image in his outstretched hand.

Lintel 37, sculptured on the under side (Plate LXIV). This stone lay among the ruins with its sculptured face downward, which was therefore very well preserved. The under side (that is, the field occupied by the glyphs, together with the border) is painted red, and is 104 cm. in length by 70 cm. in breadth. The stone is of course longer than 104 cm. by the ends let into the doorposts. The glyphs are divided into four vertical columns of eight nicely carved characters each, making a total of thirty-two glyphs.

Structures 13 and 14. Leaving the structure with the four sculptured lintels, one comes next to two massive constructions running parallel to each other, which are principally long terraces upon which there are no buildings of any importance. The two terraces are entirely solid, and have stairways along their longitudinal sides. On the southeast side of Structure 13 lie the remains of certain additional wings. Structure 14 had no additions, but not far from it lies a large circular altar. Did these two incomprehensible structures once enclose a playground like those of the Yucatec cities? Some treasure-seeker had begun to break down one of them, but only rubble was disclosed to view.

Structure 15. While Structures 12, 13, and 14 are placed transversely on the embankment, the whole length of the latter is bordered by a long construction (No. 15 in the general enumeration) which stretches from Structures 12 to 16. It may be assumed that the ruins, which resemble an enormous barricade, were once rows of chambers.

Structure 16. The Structure with Lintels 38, 39, and 40, with sculptures on the exterior faces.

Adjoining the northwest end of the ruined structure No. 15, is quite an extensive building consisting of a double row of chambers, also transversely placed with reference to the embankment. The principal façade of this edifice fronted east-southeast, and on this side were three doorways spanned by huge stone lintels. But owing to the chaotic condition of the ruins I cannot determine whether the three entrances belonged to one single large chamber, or whether there had been a division into three compartments. However that may have been, there were undoubtedly rear and possibly also lateral chambers. Only over one single doorway in the principal façade was the lintel (No. 40 in the general enumeration) still in its proper place, as I had already found it and photographed it in 1897.

After careful consideration I came to the conclusion that this latter doorway must have been the third in the principal façade. Calculating the positions which the first and second must have occupied, I made excavations at those points (1900), and with such good results that deep down under the débris the two stone lintels (38, 39) were disclosed, each with sculptures on its exterior face. These three stone lintels of Structure 16 are probably the largest in all Yāxchilan, and I regretted that the sculptors had not also ornamented the under side with reliefs. It was not necessary in this case to turn the stones over on their narrow side faces, but the mere placing them in a light favorable for photographing was a very laborious task.

Lintel 38, sculptured on exterior face (Plate LXV, 1). Length of stone, 251 cm. Length of sculpture, 125 cm. Thickness of stone, also height of sculpture, 32 cm. Breadth of stone, 97 cm. A figure, presumably of a woman, sitting cross-legged, holds in its arms a serpent-like form, which terminates at both ends in scroll-work, including open jaws and developing into a fantastic human head. On the right and left two rows of four glyphs each — a total of sixteen glyphs — form a finish to the whole. The sculpture is only slightly affected by moisture. There are still traces of red color on the glyphs.

Lintel 39, sculptured on exterior face (Plate LXV, 2). Length of stone, 195 cm. Length of sculpture, 121 cm. Thickness of stone, also height of sculpture including the border, 32 cm. Breadth of stone, 104 cm. A man of rank, tastefully adorned, lies upon the ground. Over him winds a kind of serpent, terminating at each end in open jaws formed of beautiful scroll-work. Each jaw holds a fantastic human head. On the right and left two rows of four glyphs each — a total of sixteen glyphs — form the finish.

The sculpture, executed in hard limestone, is marvellously well preserved, and traces of red color are still discernible on the glyphs. The human form lies in so graceful an attitude that a modern artist could scarcely improve upon the delineation.

Lintel 40, sculptured on exterior face (Plate LXV, 3). Length, 181 cm. Length of sculpture, 125 cm. Thickness of stone, also height of sculpture, including border, 32 cm. Breadth of stone, 95 cm. A figure sitting Turkish fashion, presumably of a woman, holds in its arms a serpent-like form terminating at both ends in great jaws holding a fantastic human head. On both the right and left two rows of four glyphs each — that is, sixteen glyphs — form a finish to the whole. No traces of color remain.

Structure 17. At the back of the structure of the three lintels with sculptures on their exterior faces — not placed transversely with reference to the embankment, but following along its edge — are the remains of a long structure, which I examined, but I could not determine what had been the plan of its chambers. It is possible only to determine that the façade fronted the esplanade of the embankment, and that a great circular altar is centrally placed in front of it. I succeeded in excavating a lintel of one of the doorways in the façade, but as it was without ornament, I discontinued the excavation at that point.

Structure 18. The great Sepulchral Pyramid on the Terrace and the Northwest End of the Embankment, and the adjacent structures on the same terrace. Northwest of Structure 17 and very near it, placed transversely to the embankment, and rising about five metres above its plane, there is a terrace (with hearting of earth and stones) which is reached by a broad stairway situated on its east-southeast side. Upon this terrace stands a great sepulchral pyramid, similar in construction to the two behind the Temple of the headless Ketsalkoatl, but on a much larger scale. The corners of the pyramid, like those of the other two, seem to be drawn inward, while the central portion of the four sides projects somewhat. There is a small quadrangular addition adjoining the northeast corner. A flight of steps on the east-southeast side of the pyramid leads up to the platform on top, upon which no actual temple could have stood, but probably only a small, open *templete.*

Here I found the lower portion of a small stela with remains of sculpture, the greater part having scaled off. I found the upper portion of the stela farther down on one of the steps of the pyramid, but its sculpture was entirely destroyed by the action of the elements.

The stela is 72 cm. in breadth. It may have been about two metres in height and was probably ornamented only on one side. The preserved relief on the lower portion shows an oval containing the bust of a personage clothed in a tunic. Of the face, nothing remains; but on the reticulated background of the garment there can be seen quatrefoils containing a cruciform pattern (Fig. 44). There are also the remains of two glyphs, one of which distinctly shows the sign of the spider's web. In my list of stelæ this one is No. 8.

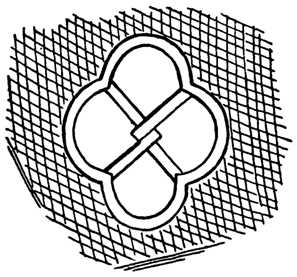
FIG. 44. — DESIGN UPON GARMENT: STELA 8.

While searching the upper steps of the pyramid my men found two interesting incense vessels with a head on the rim. These are shown on the altar in Plate LXXX, 2. They had been protected by a stone slab which leant against the side of a step, and had thus escaped the danger of being broken by falling débris or by mischievous hands. I do not, however, mean to assert that these vessels were placed there during the flourishing period of the city. They are doubtless to be ascribed to Indians, who in the past centuries made pilgrimages to the temples of this city — as they still do today — long after they had been deserted. The face on one of these pottery vessels, especially with regard to its round eyes, has decidedly the character of figures that are found in the region of the Rio de la Candelaria, near the Lake of Silbituk and near Bolonpeten, regions in which, up to the middle of the nineteenth century, there were still numerous settlements of free Mayas, who have either all died out or have withdrawn into inaccessible wildernesses.

Opposite the southwest side of the pyramid, on the same terrace, lies a quadrangular mass of ruins of considerable size, which must once have been a structure containing passages like the neighboring "Labyrinth." Although everything has apparently fallen down, it is quite possible that a more extensive excavation might disclose remains of chambers.

On the northeast corner of the terrace lie the ruins of a small structure, which seems to have had a projection on the south-southwest side. In front of this structure lie four circular altars of various size, the once interesting sculptures of which are now quite worn away by the elements.

Excavations undertaken in the body of the sepulchral pyramid as well as in and about the adjacent structures and in the terrace itself, might afford interesting results to some future explorer.

Structure 19 (Plates XL, 2, XLIV, 1). "The Labyrinth." Continuing in a southwesterly direction along the terrace with the sepulchral pyramid, one comes upon a terrace two or three metres lower, upon which stands the remarkable, almost square structure which I call "The Labyrinth" on account of its interior passageways (Fig. 45).

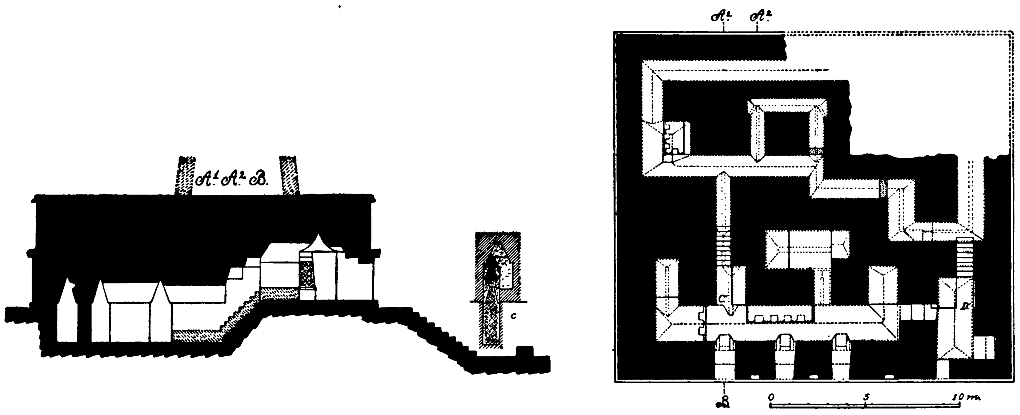

FIG. 45. — STRUCTURE 19 (THE LABYRINTH): SECTION AND GROUND-PLAN (RESTORED)
c, passageway through *c'*.

This labyrinth is a quadrangular structure, 20 m. 33 cm. in length by 17 m. 70 cm. in breadth. Height of structure, exclusive of roof-comb, 5 m. 88 cm. This roof-comb is of "twofold character," as I am in the habit of expressing it, and may have had two or even three stories. Each story of this many-windowed, airy superstructure may be estimated at a height of five metres, consequently the total height of the whole edifice was at least 15 m. 88 cm., and perhaps even more.

The façade with its four entrances faces east-southeast. It is possible that there were small doorways at the back, which have now entirely fallen to ruin. It is quite certain that there were no entrances on the other two slightly narrower sides, which in itself lends an air of mystery to the structure.

Upon the esplanade in front of the building, I found two sacrificial stones of no very great diameter, but of considerable height with the surface of the cylinders, as well as that of the circular tops, covered with sculptured pictures and glyphs, now, unfortunately, very much weathered. Nevertheless, I took a photograph of the one that was best preserved, which at any rate gives an idea of the arrangement of the figures and the glyphs (Plate LXXX, 2).

From the esplanade a broad stairway about 2½ metres high leads to the upper platform upon which, about 2½ metres from the edge, rises the façade. Its base and principal wall surfaces are plainly treated, as usual, the latter, however, being interrupted by three high and narrow niches.

The frieze shows a rich elaboration, and has a lower and an upper cornice. The actual field of the frieze has five high niches, the central one being broad and the others much narrower. The ornamented head of the middle niche probably extended beyond the upper cornice of the frieze, but all its stucco and masonry work have fallen off; the other niches are more or less well preserved, but are now quite empty. The surfaces of the frieze between the niches and the corners — as is shown by some projecting stones — was once richly ornamented with figure-work, and had a projecting border on each side of it, with ⊥ shaped niches towards the base. I am inclined to believe that the exterior of this structure was once covered with white stucco. There were no traces of red color visible.

The three doorways of the great vestibule are spanned by stepped lintels, as it would have been difficult to cover them with a single stone, the front wall being 190 cm. in thickness. The vestibule is 1265 cm. in length, 195 cm. in breadth, and 370 cm. in height. The vaulted ceiling is curved but inversely like a tent ⋀ and not truncated at the top. The vaults of the other parallel or transverse chambers and passages are for the most part wedge-shaped, sometimes ending in an acute angle, and sometimes more or less broadly truncated.

The vestibule has a large rear chamber and three half-chambers, and at its left end a narrow passageway leads to a side chamber, which also has a narrow entrance in front. From this lateral chamber, as also from the opposite half-chamber (the last but one of the vestibules) small flights of stairs lead down to the longitudinal and transverse passages lying 2 m. 25 cm. lower, which seem to receive their scanty supply of light and air only from these two narrow passages. For a better understanding of the whole plan of this structure I must refer to my drawing of it, which gives a clear idea of this remarkable edifice in all its details.

The portion forming the northwest corner has entirely fallen down, but it is possible that the narrow passages, coming at a right angle from both sides, crossed again and united at this point.

The dazzlingly white stucco covering of the walls and vaulted ceilings is very well preserved in the interior passages, while in the outer apartments it has mostly fallen off. According to this, it would not seem to be the moisture which causes the plaster covering of the walls to fall off, but the too rapid change of temperature; for the interior chambers are much more damp than the outer ones.

Numerous stone couches have been built into the chambers and half-chambers; nine of these are still in a good state of preservation. Even in ancient times there were people who could not resist spoiling a rationally planned building with absurd alterations. Thus the couches, placed before the entrances to the interior chambers, originally occupied half the breadth of their respective anterooms, and left sufficient space for conveniently reaching the little stairways and descending by them; but at a later date they were extended so as to fill up the whole span of the anterooms, and the little stairways were raised to the height of the couches, which unreasonable alteration rendered access to the rear apartments difficult, besides robbing them of light and air.

Of the lofty, double-walled, many-windowed roof-comb above on the stone roof, only the base remains.

What may have been the purpose of this remarkable building? The circular sacrificial stones in front of it indicate a semi-religious character at least. Largely owing to its stone couches and interior passageways, the "Labyrinth" of Yāxchilan always reminds me of the south portion of the principal palace at Palenque.

The "Labyrinth" and the sepulchral pyramid with its enormous terraces form the architectural and strategic northwestern termination of the embankment. At the back of these two structures I found nothing more of importance.

II. The Chain of Temples near the foot of the northeastern slope of the mountain range of the Great and the Lesser Acropolis.

Structure 20 (Plate XLI, 1). *The Temple of Sculptured Lintels 12, 13, 14, and of Stelæ 3, 4, 5, 6, 7, called by me El Templo de la Ofrenda de Aves, for brevity, the Bird Temple.* Standing on the southeastern part of the embankment of the spot once occupied by Stela 3 and turning toward the opposite mountain-side, one beholds a threefold terracing crowned by a temple, which for brevity's sake I call the Bird Temple, because the offering of a bird as a sacrificial gift is represented on two of its lintels.

This temple is one of the most important in Yāxchilan, as is evidenced by the great number of sculptures belonging to it. Stela 3, already described, stood well forward on the esplanade, and on the edge of the first terrace stood four more stelæ (4, 5, 6, 7), all having fallen from the terrace and with one exception broken in pieces. Behind each one of these stelæ, according to the universal custom, there was a circular altar upon the terrace, and one in front at the foot of the terrace. These circular stones, some of which are very large, are now lying about in confusion with their sculpture entirely destroyed.

On the second terrace I found neither stelæ nor altars.

Upon the third terrace stands the temple, the right wing of which has unfortunately fallen down. When I was drawing the plan of this temple (1897), I became convinced that it must have had three entrances in the façade (Fig. 46). Therefore on my return (1900), I made an excavation exactly on the spot where, according to my calculation, the first entrance of the right wing must have been. Deep down under the débris, three metres in advance of the façade line, to my great joy I found the sought-for lintel (12), its ornamentation differing from that of the other two (13, 14) on which the sacrifice of a bird was the subject, inasmuch as it consisted of an admirable group of warriors and captives.

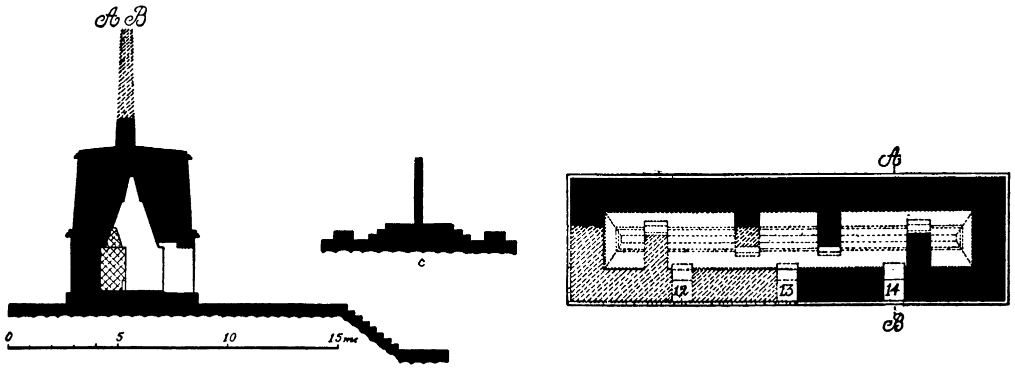

FIG. 46.—STRUCTURE 20: SECTION AND GROUND-PLAN (RESTORED).
c, section through Stela 3.

The façade of the temple with its three entrances fronts northeast. Its base as well as the principal wall surfaces were flatly treated. The frieze is almost four metres in height, sloping slightly backward, and having a lower and upper cornice with only a moderate projection. The frieze itself has (or had) a high and deep niche over each doorway. On the rear of the building the frieze had niches of the same kind and on the narrow northwest end, which is still intact, there is a similar high niche. The consoles of the niches (as shown in my photograph) are fantastic, stuccoed heads (always serpent-faced) with stucco scroll-work at the sides. There are also remains of scroll-work on the corners of the frieze, otherwise the frieze is flat. Unfortunately the stucco images which once ornamented the niches have long since fallen to decay. Only in the niche in the narrow end of the left flank of the structure there is still a standing figure to be seen.

A lofty many-windowed roof-comb, doubtless also with stucco ornaments, once graced this edifice. Only the beginnings of it are now to be seen on the stone roof.

The exterior of the temple seems to have been entirely covered with white stucco, for I could discover no traces of color in the niches or on the stucco ornaments. However, along the principal wall surfaces, close under the sloping course of flat stones forming the lower cornice of the frieze, ran a broad red band all around the building, vestiges of which are still distinctly visible.

I calculated the total length of the temple at 19 m. 20 cm. Breadth, 5 m. 47 cm. Height from the level of the terrace to the upper edge of the upper cornice of the frieze, 7 m., to which must be added in imagination about 10 m. for the demolished roof-comb.

Although the temple apartment has a lateral chamber at each end, a single vault spans the entire building. This triangular vault is strictly straight-lined, but slightly interrupted towards the top by a step, so that the upper part of the vault is steeper than the lower part. A slight truncation occurs at the apex.

In the principal apartment two strong flying buttresses projected from the longitudinal wall, which, together with the partition walls of the lateral chambers, were meant to help carry the stupendous burden of the roof-comb.

The breadth of the principal apartment is 269 cm. Height, 520 cm. Length (exclusive of the lateral chambers), according to my calculation, is 1056 cm.

The interior, with its weighty, well-constructed vault, was covered with white stucco and was without ornamentation in color.

The doubt remains as to whether the figure of a deity stood against the middle of the longitudinal wall of the principal chamber, as in the Ketsakoatl temple on the Acropolis. If so, it must lie deep, but well protected, under the débris of the fallen ceiling. In order to solve the doubt, it would be necessary to make an excavation in a straight line from the middle entrance to the longitudinal wall.

Lintel 12, sculptured on under side. Length of stone, 212 cm. Middle height of sculpture (lengthwise of the stone), 80 cm. Breadth of stone at the base line of sculpture, 97 cm.; at the top line of sculpture, 89 cm. Breadth of sculpture equals breadth of stone. Thickness, 33 cm.

A warrior of high rank represented from a front view — excepting his face — holds a lance in his right hand and in his left the rope with which are bound two prisoners, who kneel before him in an attitude of submission. On his right kneel two more captives, also bound, whom another warrior is presenting. The Halachvinic is clad in a tunic ornamented with cross-bones. From his breast-cape depends a kind of sash of scales, to which is attached a large head, forehead downward, the end of the sash forming, as it were, a crown of feathers for it. From the chieftain's helmet there also rises a head out of which develops the great plume of feathers falling toward the back. Little glyphs are incised on the arms and thighs of the captives, which are turned towards the beholder. On the background are a single and a double row of glyphs, 6 + 12, which, however, have become quite indistinct. The projection of the flat relief is only 1 cm., and the stone is rather cross-grained. The colors have disappeared, excepting some vestiges of red on the upper and lower borders of the relief.

Lintel 13, sculptured on the under side. This lintel, which probably had been rudely torn from its supports, I found wedged into the entrance in the most awkward position imaginable, where its sculptures could neither be photographed nor moulded. I therefore saw that it was necessary to undertake a great clearing away of the mass of débris in front of the doorway. My men succeeded only with great difficulty in moving and turning the heavy stone so that its sculpture side could be photographed. Unfortunately the position in which the lintel had been placed left it exposed to the rains, and no vestige of color remains.

The scene represented by the sculpture can be described thus: A woman of high rank (or a male personage of rank clad in a garment resembling a woman's skirt ?) holds in her right hand a fan of feathers and in her left a platter with a bird, which she presents to the high priest as a sacrificial gift. The priest extends toward her with his right hand the half-length image of a deity projecting from open jaws formed of handsome scroll-work, while in his left hand he likewise holds a fan of feathers.

The personage in the richly adorned petticoat (*enaguas*) wears cuffs, a bead-collar with three delicately executed medallions (below the middle one a horizontal breast-plate), and a helmet composed of grotesque faces and scroll-work. The personage in masculine attire wears a similar collar with breast-plate and medallions. The action takes place over an altar formed of two vertical rows of six glyphs each, placed between the two personages of rank. Besides the twelve glyphs forming the altar, I find on the background 4 + 4 + 5, making a total of twenty-five glyphs. The measurements of the sculptured surface of Lintel 13 are like those of No. 14, for which reason I do not make a separate statement of them.

Lintel 14, sculptured on the under side (Plate LV). This lintel is still in its place over the third entrance. I photographed it at night with magnesium light. The height of the sculptured surface, including the border, is equal to the width of the entrance, — 92 cm. Breadth of sculptured surface, including the border, is equal to breadth of stone = 91 cm. (the wall having a thickness of 139 cm., the difference is made up by a second stone, which forms the step-shaped transition to the vault).

The relief on Lintel 14 represents a scene similar to that on No. 13. The two personages of rank are similarly dressed and adorned. The altar, in this instance, is formed of three rows of four glyphs each, besides which there are 5 + 3 glyphs on the background, making a total of twenty glyphs. There are remains of dark-red color visible on the background alone. The projection of the relief on these last two stones is greater than that of Lintel 12.

Stela 4 (Plate LXX). In falling this stone broke in several pieces. The flat relief belonging to the human side is worn off of all the pieces. Of the low relief on the deity side there was preserved a large lower fragment together with the broken-off corner belonging to it, and the magnificent top-piece. But that portion of the deity side which should come between these two fragments is destroyed. Nevertheless it can easily be recognized that we have before us another representation of the beneficent god. The two narrow side faces are without glyphic ornamentation. The breadth of the stela is 165 cm. plus the rounding out of the narrow side faces. Thickness, 25 cm.

The sculpture on the ornamental base of the deity side consists of a symmetrical design of glyphic character. The corner of the base, which is missing in my photograph, is identical with the other corner. The fragment is well preserved, but as it lies above on the terrace, it would have been a difficult matter to fit it to the large stone lying below.

Three personages can be recognized as standing on the base line of the picture (top line of ornamental base); the middle figure in profile — preserved as far as the beginning of the abdomen.— agrees with the representations of the beneficent god. At his feet stands the chest of plaited work. The lower portion of the "honey cord" is also visible. Before the deity kneels a male figure — preserved as far as the neck — extending his right hand to receive the benefits. Behind the deity stands the figure of a female, preserved nearly to the hips. Between the woman and the god runs a vertical row of glyphs, showing seven well-preserved characters.

The finish at the top of the deity side is one of the finest productions of Yāxchilan sculptor's art. A horizontal ornamental beam, decorated with the simplified characters of the second manner of writing, turns down at the ends _┌─┐_, and terminates right and left in large grotesque faces, one of which is partially preserved and the other destroyed. Attached to the lower edge of the beam are two three-pronged signs ("spectacle signs," as I call them), on each of which can be seen an expressive head, face downward.

Above the beam, to the right and left, are two serpent ovals. In one the little figure of a man sits cross-legged, and in the other that of a woman. Each figure holds in its arms an "ornamental beam," decorated at each end by an expressive head. One of the profile heads of the man's beam is broken off. Between the ovals is the half-length profile picture of a divinity (?) with a mustache. There are in all eight grotesque faces in profile (two of which are destroyed) and one half-length figure, besides the two figures in the ovals.

Stela 5. This stone is broken in two. The former total height was 250 cm. The height of the piece photographed by me is 126 cm. Breadth of the stela, 83 cm.; thickness, 36 cm.

The upper half had fallen with the human side turned upward, which was consequently worn away, but it is still discernible that the subject of the very flat relief is the figure of a man standing upright. The lower half of the stone — on which comes about one-third of the sculpture — had fallen with the human side down, and shows only the uninteresting lower part of the legs and the feet of the figure. The portion of the deity side which belongs to this lower piece is totally destroyed. The upper two thirds of the deity side, following the general rule, exhibits much greater projection than the other side.

The divinity is adorned with a superabundant number of medallions, — round ones and square ones, eight in all, — which almost entirely conceal his tunic, which is covered with a pattern of cross-bones. Three medallions with small round faces are attached to the breast-cape of scales. To a strap reaching down as far as the abdomen are attached, first, the breast-plate with a St. Andrew's cross and pendants, and then below this, a great four-cornered medallion with an elliptical one on either side, and at the very bottom a large square one. There is a cuff on the right wrist and on the left one a large four-cornered medallion, which may be regarded as a little shield for the protection of the artery of the wrist. The head-covering consists of confused scroll-work out of which rises a great plume of feathers falling backwards. These feathers are toothed like a saw, and have rayless stars and feather tassels at their tips. The divinity rests his left hand upon his hip. In his well-modelled right hand he holds a lance, the shaft of which is ornamented with small intertwined serpents. The fantastic head of a monster has been impaled upon the point of the lance.

A male figure kneels on either side of the divinity. The fracture fortunately passes below the heads, diagonally across the stone. Above the head of each of the kneeling figures is an animal's head looking upward. On the upper part of the stela there are nine glyphs. Only on the background were traces of dark-red color visible.

Stela 6 (Plate LXXI). The lower part, which was let into the earth, and on which were the beginnings of the ornamental base, was broken off. The present height of the stone is 296 cm., which leads to the supposition that the total height of the stone must have been about 4 m. Breadth, 118 cm. Thickness, 29 cm.

The side devoted to the memory of a human being fell face upward, and is entirely worn away by the downpouring rains. The side devoted, again in this case, to the beneficent divinity, having lain face downward, is sufficiently well preserved. There were no inscriptions on the narrow side faces.

A mass of roots at the back of this exceedingly heavy stone proved an obstacle to placing it in a perfectly perpendicular position on one of its sides, and it therefore remained leaning forward a little. The sculptured surface could only be lighted up by the rays of the sun as they glanced through the clearing in the front very early in the morning. In order not to lose the favorable moment on the day on which I had arranged to take the photograph, I had my breakfast brought out to the stela, where I had set up my apparatus, deeply sunk in the earth, so that the middle of the lens should correspond as nearly as possible with the middle of the stone. Fortunately no clouds obstructed the sunlight, and the photograph turned out very well.

The ornamental base of the deity side is executed in very high relief, and exhibits a richly adorned figure sitting Turkish fashion. The head has been broken off. On the right of the figure are certain symbolic signs, and on the left are the remains of three very much involved glyphs.

Upon the top line of the ornamental base stands the beneficent divinity, executed quite in profile, and in much lower relief than that of the base. Before the god stands the chest of plaited work, from which he has taken the string of sweets ornamented with little bees' heads, which he holds out before himself with both hands. He wears buskins and leg-bands; cuffs on his wrists; on the upper part of the body a garment with a great mask in front at the neck; a scroll-work breast-plate, with a St. Andrew's cross; a loin-girdle; a large head attached to the back. The high head-dress consists of peculiar scroll-work.

In front of the divinity I find nine large glyphs; behind him, in a vertical row, ten smaller ones.

The finish at the top of the deity side is similar to that of Stelæ 1, 4, and 10, but it is not executed on so grand a scale, and is besides somewhat weathered. The horizontal ornamental beam, however, can be recognized, ending in grotesque faces, and with two faces in profile attached below. Above on either side of a head in profile, is a half-serpent oval each containing a half-length figure in profile, each figure holding a small ornamental beam with little end heads at an oblique angle. On my photograph the half oval on the right (of the spectator) with the half-length figure of a woman are most distinctly to be seen. Below the head of the half-serpent the profile face of the woman is discernible, and also the large profile head between the half-ovals. No traces of color remain.

Stela 7. Breadth of stone, 119 cm. Former height, probably about 4 m. Though I found this stela in a dreadful state of demolition, I succeeded in fitting together the lower half of the magnificent divinity side. Owing to the fragmentary condition of the stela my photograph is not here reproduced.

The design of the ornamental base is of glyphic character, and on either side of it is an oval of scroll-work, one of which contains the monkey (*ozomatli*), and the other the rabbit (*tochtli* = totš̆tli). On the top line of the ornamental base stands, strictly in profile, the beneficent god with the chest of good fortune at his feet. He wears high buskins, and the leg-bands are ornamented in front by large crossings and scroll-work. A grotesque face is attached to the front of the girdle, and a large head is in this case also attached to the back of the divinity. All the rest of the figure is destroyed.

Before the god kneels a man raising both hands in supplication. Around his hips and loins he wears the crossed loin-cloth which is held fast to the body by a sash. Over his shoulders is thrown a light mantle, the upper edge of which is formed by the necklace of stone beads with a stone oval depending from it. The head is adorned with a helmet formed of an animal's head. The god holds with both hands, above the face of the supplicant, the string of joys, which here displays double scrolls ᘏ. The little bee's head in the angle between the chin and the uplifted left hand is very distinctly to be seen. The face and upper part of the body of this figure are represented in so natural and lifelike a manner that I count this piece among the most beautiful productions of the Yāxchilan sculptor's art.

There are three glyphs over the head of the supplicant. Behind the god, along the edges of the border, there are two perpendicular rows of glyphs. The one reaching from the base-line to the back of the head contains seven large delicately modelled glyphs; of the other row ten are preserved.

On the very much worn human side it is possible only to recognize that the principal figure represents a warrior with a lance in his right hand.

Structure 21. The Temple with the Sawed-off Lintels, Nos. 15, 16, and 17. Leaving the platform of the Bird Temple, and keeping at a certain height above the level ground, it is possible to walk along the slope of the hill to the transverse structure with the two inscribed lintels (27 and 28) on the front. We will proceed to describe these buildings in their order.

Near the Bird Temple we first come to two low heaps of stone, which were once two small constructions. There is little hope of finding sculpture among this débris.

Next in order comes a structure 18 m. long, with three chambers; a large central chamber 666 cm. in length, and a smaller chamber on each side (Fig. 47). The façade, which fronts northeast, has three entrances 86 cm. wide, leading into the central chamber, and one entrance leading into each of the lateral chambers. But in the narrow end of the outer wall of the left-hand lateral chamber, there is a doorway which has been walled up.

The very thick wall of the façade probably once supported a lofty roof-comb, which has now entirely fallen. The lintels and remains of the frieze are still in place over the entrances of the lateral chambers; but the remains of masonry and frieze over the three middle doorways have been taken down, the lintels torn out and their sculpture sawed off.

These sculptured lintels lying perfectly protected upon their supports must have been in an admirable state of preservation. One of the despoiled stones is still in the mass of débris above, and the others, after the work of mutilation had been accomplished, were flung down the side of the mountain.

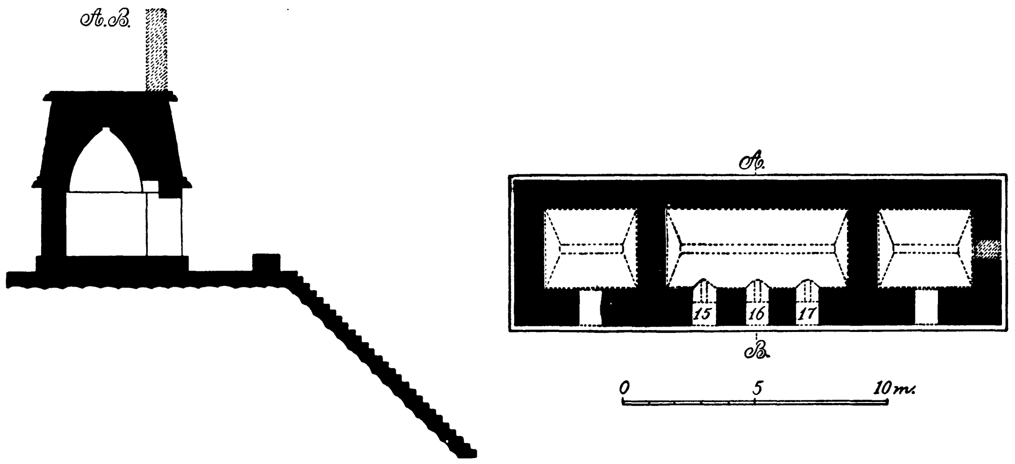

Fig. 47. — Structure 21: Section and Ground-plan (restored).

My researches on the edge of the platform — beneath the rubbish which had fallen upon it — resulted only in finding a circular altar, well preserved but quite without ornamentation. From the platform with the circular altar, a broad flight of steps leads a long distance down to the curved embankment, but there are no stelæ at the foot.

This structure, despoiled of its sculptures, is now quite without value, and we will therefore leave it and proceed on our way along the upper terraces.

We next come to the ruins of what was once a little structure of only one chamber with a single doorway. In order to satisfy all doubts as to whether the lintels of such little structures were or were not ornamented with sculpture, I made a slight excavation at about the middle of the façade line, but considerably in advance of it. We found the lintel, but it was without ornamentation of any kind.

Stela 2 (Plate LXXII, 1). From the ruins of the little structure with the smooth lintel, one can reach the platform of the stone stairway, which I consider a part of the plan of the Temple of the headless Ketsalkoatl (Structure 33). Here between two heaps of stones, marking the site of two very small structures, I found a moderately large stela lying on the ground. Near it was a small circular altar, and a larger one near the heap of stones on the left.

The stela was broken off just above the piece which had been let into the ground. Its present height is 167 cm. It broadens out toward the top, and its greatest breadth is 74 cm. The narrow side-faces have no glyphs. The broad face turned upward was entirely destroyed, but it was probably once ornamented with sculpture.

The sculpture on the side which lay face downward had lost its most delicate outlines, but the photograph taken in strong sunlight brought out the low relief splendidly, to the very grain of the stone. The design perpetuates some bloody event, for the better understanding of which I refer to the photograph.

The ornamental base consists of a single chronological glyph, which can be interpreted as the ninth series of years or bolonahau. (The face represents the word *ahau* = king, above which the number 9 = *bolon* is distinctly recognizable). Above the chronological glyph stands a warrior with both arms cut off. He is represented in front view, the face only being in profile. Upon his head-dress a gnome (*ppus*) seems to be sitting, from whose occiput a great feather falls backward. A feather projecting forward is drawn through the nose of the warrior.

In front of the warrior, near the border, is a stone lancehead with pendants, but without a shaft in order thus to indicate that the shaft has become useless since the warrior has lost his arms and can no longer hold a lance. On the background there are four glyphs above and four below, not counting those placed transversely below the latter row, with the death's-head (?) lowest of all. There are no traces of color.

Structure 22. The Structure of the Inscriptions (*El Edificio de las Inscripciones*). To this structure belong Lintels 18, 19, 20, 21, 22, 23 sculptured on the under side, all the sculpture of which, except perhaps that of 23, is of glyphic character.

From the platform of the stone stairway upon which Stela 2 once stood, the terrace can be reached from which rises the structure of the inscriptions. Though this cannot perhaps be strictly regarded as a temple, it was doubtless of some special importance. This structure, consisting of a single chamber, crowns a massive substructure something over two metres in height, forming a platform which runs along the north-northeast façade of the superimposed building. On this side the retaining walls of the platform have no stairway, so that it must be assumed that there was no access to the chamber from the terrace, but from the rear and from the side. From the terrace in front of the structure a stairway about six metres high leads down to the curved embankment.

The rear entrance to the chamber was once spanned by a stone lintel with a remarkable incised inscription on its under side. To this stone, which I found lying on the ground, I gave the number 18. Even the lintel over the doorway on the northwest narrow end — still in its original position — had an inscription in similar work, of which, however, only very slight traces remain, owing to the scaling off of the stone. To this stone I gave the number 19. I numbered the lintels of the doorways in the façade in their order: 20, 21, 22, and 23 (Fig. 48).

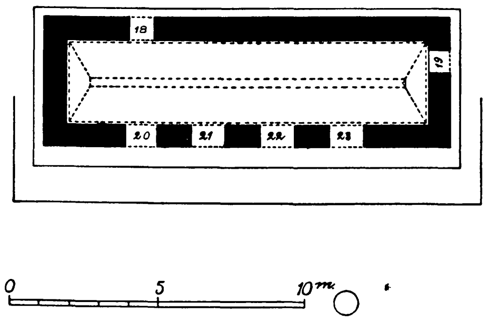

Fig. 48. — Structure 22: Ground-plan.

Lintel 18, sculptured on under side. The length of this stone is 125 cm. Breadth, 64 cm. The space occupied by the inscription measures 48 × 64 cm. The glyphs are divided into four vertical rows of five each, making twenty glyphs in all. These glyphs, as I have already said, have no projection at all, but are incised in the smooth surface of the fine-grained limestone. Traces of red color are still visible in the incised lines.

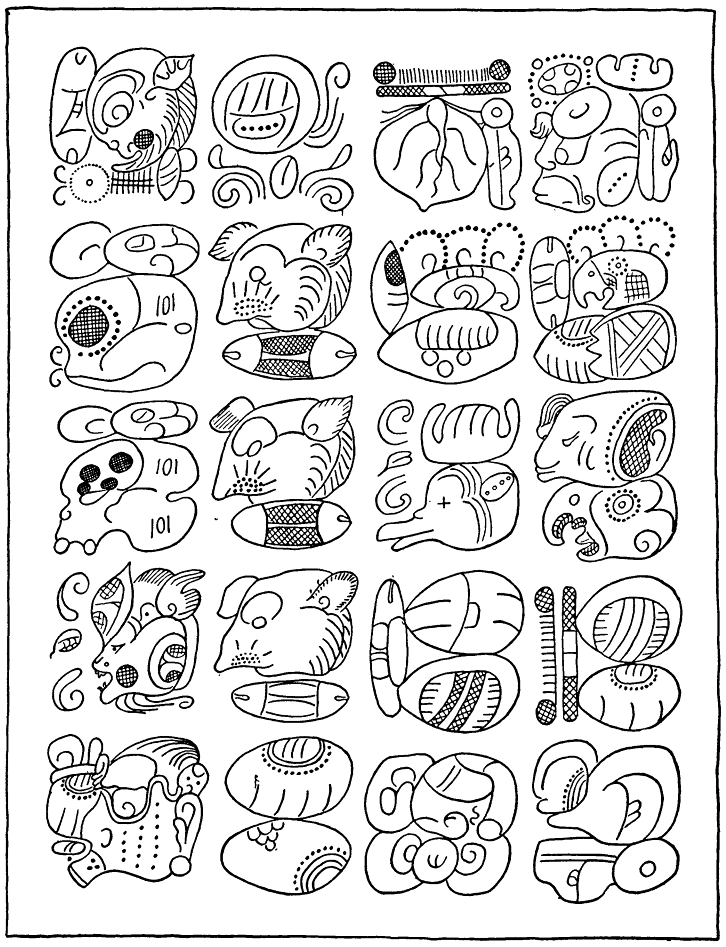

Fig. 49. — Lintel 18.

During my hasty visit in 1895, I made a tracing of this admirably preserved, extremely interesting inscription (Fig. 49).

Lintel 19, sculptured on under side. I only mention this stone, which spans the side entrance 70 cm. in width, in order not to leave the enumeration incomplete.

Only a trifling remnant of its incised glyphs have been preserved, — enough, though, to prove that this structure must have been of importance if the lintel of even this insignificant doorway was not left without an inscription.

Lintel 20, sculptured on under side. Although no lintel was visible among the rubbish lying along the half-ruined façade, I made deep excavations in front of all the doorways, because I was convinced that a structure which had inscriptions over every insignificant rear and side entrance must have had much more important sculptures over the main entrances.

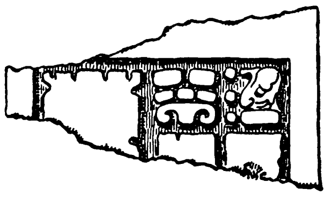

Fig. 50. — Fragment of Lintel 20.

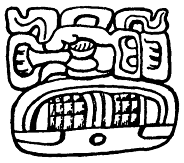

Fig. 51. — Initial Glyph: Lintel 21.

The excavation in front of the first doorway (counting from the right wing to the left), resulted only in finding a fragment of its lintel (Fig. 50) containing the upper glyphs of an inscription. The principal part of the lintel could not be found, and my men were of the opinion that it must have been carried away. The fragment found was evidently a part of an inscription with an arrangement of 4 × 8 glyphs. But as the initial glyph occupies the space of four characters, the inscription consisted of only twenty-nine glyphs. The large initial glyph, like the other two through which the fracture runs, has no incised detail; it must, therefore, be assumed that all such detail was only indicated by colored lines.

Lintel 21, sculptured on the under side (Plate LVI). Though this stone is broken in the middle, it is very well preserved. Figure 51 is a drawing of the initial glyph, which does not come out clearly in the photograph. Breadth of stone, 66 cm. Surface containing glyphs, measured at the inner line of the border, 99 cm. in height by 59 cm. in breadth. The glyphs have a projection of 3–5 mm. The execution is very delicate. Slight remnants of red color are visible. 4 × 8 = 32 glyphs.

Lintel 22, sculptured on the under side (Plate LVII). Of this stone there was a piece broken off above the surface containing the inscription, otherwise it was well preserved. Breadth of stone, 67 cm. The surface covered by the glyphs, measured over the inner line of the border, is 97½ cm. in height by 59 cm. in breadth. The projection of the glyphs is 1½ cm. 4 × 8 = 32 glyphs. The work is extremely delicate. Distinct traces of red are discernible over the whole surface.

Lintel 23. This stone could not be found, and we came to the conclusion that it also had been carried away. On the terrace opposite the centre of the fourth entrance stands a circular altar, which must have borne some relation to the sculpture of the lintel, which very probably represented some personage.

Structure 23. The Temple with the Sculptures on the Under Side and the exterior face of Lintels 24, 25, and 26. Called by me for brevity, The Temple of the Tiger's Head.

After leaving the Temple with the Inscriptions, a few steps bring one to the terrace upon which stands the Temple with the Tiger's Head, an edifice dating from the latest and best period of Maya architecture. It is at any rate of much more recent date than the Red Shore Temple, or than South Temple III.

The temple has a large vestibule which has a single broad step leading up to it. Breadth of vestibule, 205 cm.; length, including the half-open lateral apartments, 13 m. 72 cm. The height of the vestibule, from the floor to the truncation of the slightly stepped triangular vault, is 433 cm. This chamber has three entrances in the north-northeastern façade (Fig. 52).

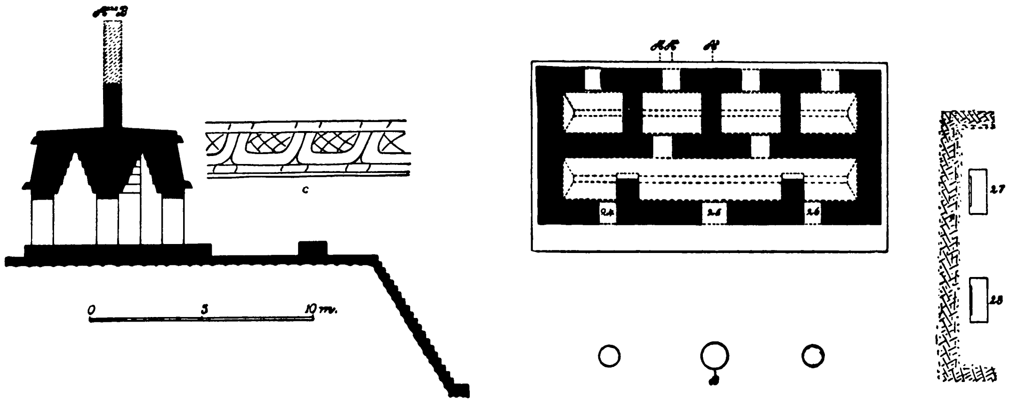

FIG. 52. — STRUCTURE 23: SECTION AND GROUND-PLAN (RESTORED).
c, stucco cornice.

The wall at the back, on which traces of red painting with green and blue scroll-work is still to be seen, separates it from four small rear chambers, each of which has an entrance at the back. Each of the two middle chambers has a doorway in the partition wall leading into the vestibule. A single vault covers the four lesser chambers, the partition walls of which all join the common ceiling above. From the flat roofs of these vaulted chambers, along the middle wall, there once rose a roof-comb perforated by many openings, of which the lowest row alone remains. The whole length of the building is 15 m. 72 cm.; breadth, 7 m. 10 cm.

The lintels of the three principal doorways were once ornamented with beautiful sculpture on the under sides, and with a row of glyphs on their exterior faces. Upon the terrace in front of every entrance there is a circular altar, the centre one having the greatest diameter. A stairway leads from the terrace down to the curved embankment.

Lintel 24, sculptured on under side and exterior face. The stone lintel had been torn out of the doorway, which had a span of 100 cm., and as no sawed-off stone lay near by, we were in doubt as to what had become of it. An examination of the heap of ruins at that spot resulted in finding out that the back of the lintel had been hacked off with an axe, which still lay close by, in order to lessen the weight of the sculpture. By this rude process the inscription on the exterior face (probably eight characters) was unfortunately all broken to pieces. The chips were lying all about!

Lintel 25, sculptured on under side and exterior face. It was not very difficult to find out what had become of this stone. The enormous mass of frieze and masonry which it had been necessary to take down in order to get at the precious stone lintel, formed a mound reaching to the top of the central doorway, which has a span of 121 cm. At the foot of the mound lay the stone sought for, with the inscription and the relief on the exterior and under faces very neatly sawed off.

Lintel 26, sculptured on under side and exterior face (Plates LVIII, LIX, 1). As the wielders of axe and saw had apparently done their work most thoroughly, there was little hope of finding the stone lintel belonging to the third entrance. At this part of the building the vaulted ceiling and the frieze had already fallen down. But as we found no sawed-off stone nor chips, I set to work to fathom the heap of ruins. Our excavation resulted in finding the sought-for stone, which was broken in two. The lower half of the sculpture was considerably weathered, but the upper half was remarkably well preserved. Length of stone, 215 cm. Height of sculpture, without the border, 108 cm. Breadth of stone, or breadth of sculpture with the border, 85 cm. Thickness, 25 cm.

Undersculpture: A woman of rank presents a tiger's head, prepared as a helmet, to the sacrificial priest. The woman has on shoes, her cuffs are of scale-work, her tunic (*huipilli*) shows a reticulated pattern, her head-dress is of medium size and adorned with conventionalized flowers, her ear-ornaments are very distinct, and a line of small dots borders the lips and ends in a scroll on the cheek turned toward the spectator. Below the face is a necklace of stone beads, with a medallion in front. The woman carries with both hands a tiger's head, with a great plume of feathers, probably meant as a head-covering for the priest. I must also add that a pendant ornamented with tassels hangs from the woman's hands down to the ground.

The priest has buskins, leg-bands, and striped cuffs; his jacket shows a tasteful pattern in lines, and is ornamented with six rayless stars; a broad sash of shell-work reaches from his neck to his knees; the ear-ornaments are peculiar. His head-dress, with handsomely executed flowers, has a grotesque face on top, and out of the knot at the back falls a plume of feathers. In his right hand the priest holds a sacrificial knife, and his left hand lies against the front of the tiger's head.

A T-shaped inscription of nine characters executed in very fine detail is above between the two personages; six miniature glyphs (Fig. 53) in low relief are seen on the background near the head-dress of the priest, while about six glyphs, which have become almost invisible, lie between the left thigh of the priest and the pendant described above. The projection of the beautifully executed relief is only about 1 cm., but the background is sunk 3½ cm. There are traces of blue color plainly visible on the background, the head-dresses, the garments, the tiger's head, etc., for which reason I am inclined to believe that the whole sculptured lintel was once painted sky-blue.

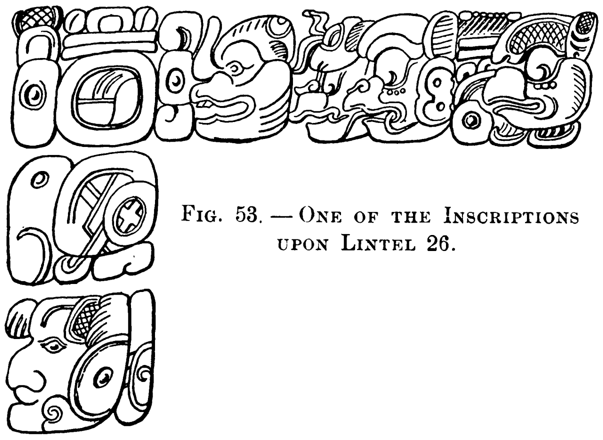

Fig. 53. — One of the Inscriptions upon Lintel 26.

Exterior face sculpture (Plate LIX, 1): Eight rounded-off glyphic characters, most of which seem to be composed of four glyphs, ornament the exterior face of the lintel. Some of these have been battered off, but a good deal of the inscription can still be recognized in my photograph. The tiger's head occurs repeatedly among the glyphs.

Structure 24. The Transverse Structure with Lintels 27 and 28 sculptured on the exterior faces. Near the left flank of the Tiger Temple a structure placed transversely closes in the terrace. In the heap of ruins we found another lintel with an inscription in two rows on its exterior face. An examination of the ruins brought me to the conclusion that the structure must have had two entrances in the east-southeast façade, the one still in evidence being the left-hand one. I made an excavation which corroborated my supposition, for I found the right-hand lintel with an inscription on its exterior face.

Lintel 27, sculptured on exterior face (Plate LIX, 2). Length of stone, 200 cm.; length of inscription, 107 cm.; thickness of stone, 35 cm.; height of inscription, 20 cm. Two horizontal rows of eight glyphs each — sixteen glyphs in all — fairly well preserved.

Lintel 28, sculptured on exterior face (Plate LIX, 3). Length of stone, 205 cm.; length of inscription, 108 cm.; thickness of stone, 37 cm.; height of inscription, 20 cm. Two horizontal rows of eight glyphs each — sixteen glyphs in all, not so well preserved as in Lintel 27. I carefully brushed and washed this lintel, and painted it over with clay, so that the photograph turned out better than I expected. These two lintels had no sculpture on the under side.

Back of this transverse structure the terrace continues in the direction of the Labyrinth, but it has no more monumental edifices.

For a better comprehension of the whole, I would remark that the magnificent structures on the slope of the mountain should be regarded as corresponding to those on the curved embankment below, as follows: —

The Bird Temple has Structure 5, with the stairway of the inscriptions as a corresponding building.

Temple 21, with the sculptured lintels sawed off, has as a corresponding building, Structure 7, adjacent to the Red Shore Temple, the transverse Structure 8 being between the two.

The Stone Stairway with the stela of the warrior with arms cut off is opposite Structure 9 with the circular altar, and the column with lattice-work design; between the two is Stela 1.

Opposite the Structure of the Inscriptions and the Tiger Temple lies the Great Palace 10, with the five lintels sculptured on the under side.

III. SECOND CHAIN OF STRUCTURES SITUATED SOMEWHAT HIGHER ON THE SAME NORTHEASTERN SLOPE OF THE MOUNTAIN RANGE OF THE GREAT AND THE LESSER ACROPOLIS.

Structures 25 and 26. Leaving the platform of the stone stairway described above — upon which once stood Stela 2 of the armless warrior — it is no longer possible, in order to reach the upper terraces of the Temple of the headless Ketsalkoatl, to proceed along an imaginary line passing through the centre of the collection of buildings, but one should ascend the remains of a stairway of small steps on the right, which leads to the left wing of the terrace with the stalactite column.

It may be assumed that a projecting (lower) row of chambers abutted against the retaining wall of the northeastern side of this terrace. These chambers have now fallen down, it is true, but the mass of stones of which they were probably built is still to be seen. At any rate, there is a step (a terrace) in front of this heap of stones, and their right wing is adjoined by two small structures (Nos. 25 and 26 in the general enumeration) at an obtuse angle to the imaginary line of the reconstructed front of this side.

The ground-plan and elevation of the structure (No. 25) lying nearest the corner of the right wing of the ruined chambers mentioned above are of very elegant proportions, and I am of the opinion that it must have been a little temple. I drew the plan of this pretty little edifice, as it is still very well preserved (Fig. 54). Its façade (Plate XLI, 2) faces almost due north — that is, the line of its façade forms, with that of the main temple, an angle of 137°. The base and the main wall surfaces are, as usual, simply treated.

The frieze has a lower and upper cornice, and certain stones projecting from its surface indicate that it was once adorned with images. The roof-comb, which formerly crowned the structure, is now wholly fallen down.

Three entrances covered by a stepped arch lead to the vestibule of the temple, which is only 132 cm. broad by 1057 cm. long. Its height is about 458 cm. By way of sanctuary, this apartment has in the middle a transversely placed open chamber 177 cm. in breadth, and on either side of it a small rear chamber 96 cm. in breadth, the doorways of which lead from the vestibule. The latter, as well as the transverse chamber, are covered by a graceful vault formed of five steps.

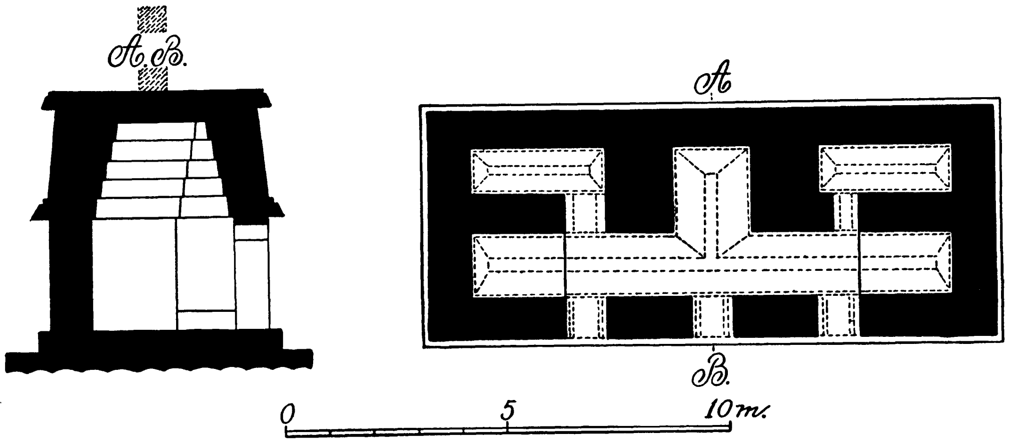

Fig. 54. — Structure 25: Section and Ground-plan (restored).

I would remark here that the wedge-shaped, slightly stepped, vaulted ceilings of Yāxchilan present most tastefully executed, positively classical forms of vaulted ceilings, which are scarcely if ever found in such perfection in any of the other ruined cities.

At each end of the vestibule there is a great stone bench. The outside length of the structure is 12 m. 37 cm.; outside breadth, 4 m. 93 cm.; height (exclusive of the former roof-comb), 5 m. 80 cm.

Structure 26 stands closely adjoining the right flank of Structure 25, which it resembles in measurements, though it is in a much more advanced stage of demolition. I examined all the lintels in search of sculpture, but found none. Let me mention here, by the way, that by descending the steep slope leading from Structure 26 one comes out exactly at the back of the Bird Temple.

Structure 27. Below the terrace of the stalactite column, near the left hand corner of its substructure, lies the fairly well preserved ruin of an edifice consisting of a single large chamber with three doorways in the north-northeast façade. The lintels over these entrances are without sculpture. The friezes are very much injured. Above, on the flat roof, I found the remains of an airy, threefold roof-comb, the lowest row of openings of which, formed by three rows of pillars, is still to be seen. It is greatly to be regretted that it is no longer possible to determine the complete plan of this remarkable roof-comb, which is the only example of its kind.

Structure 28. Near by, but several metres in advance of it, stood a structure probably similar to the last — that is, consisting of a single chamber with three entrances in front — now, however, almost wholly fallen down. Only part of the rear wall is still standing. I found the three lintels among the débris, but they are without ornament.

Structure 29. This edifice surmounts a massive substructure and consisted of one great apartment, the façade of which with three doorways faced north-northeast, and it had three corresponding apartments in the rear. It is probable that this structure, at present badly demolished, was once adorned by a roof-comb, now fallen down, which was supported by the central wall.

Unfortunately the massive lintels of the entrances in the principal façade which I excavated were all without sculpture. I found only a circular altar on one of the landings of the stairway.

Structure 30 (Plate XLII, 1). Another massive substructure near by is crowned by a temple of two apartments, which is still very well preserved. The length of the temple is about 11 m. 30 cm.; breadth, 5 m. 40 cm.; height, exclusive of the fallen roof-comb, 6 m. The base and the main wall surfaces are plain. The doorways interrupt the façade, which faces north-northeast. The middle entrance, which is surrounded by a slightly projecting border of stone and stucco, is only 52 cm. wide, while the other entrances are 90 cm. wide.

The frieze has projecting lower and upper cornices. The stucco has fallen off of the actual frieze surfaces, but I think I am right in saying that on the façade side the frieze had three conventionalized serpent-faces, the eyes of which have been simplified to squares, and the mouth to a long rectangle. The undecorated frieze surfaces had each a little niche. My photograph of this structure shows two of the simplified heads and the little niche between them.

The stucco on the exterior of the structure seems to have been allowed to retain its natural yellowish-white color, but a broad red band ran all around the building below the projecting cornices of the frieze.

From the terraces in front of the temple, where I found a small circular altar but no stelæ, a monumental flight of steps leads far down to the approaches to the curved embankment, quite near the Labyrinth.

The lintels are of the finest limestone, which looks very much like lithographic stone, but they have no sculptures on the under side.

The steep triangular vaults of the two chambers are severely straight-lined, and slightly truncated at the top.

Two doorways lead from the vestibule into the rear apartment, the floor of which is on the same plane with that of the vestibule, while in Yucatec structures the rear chambers are generally one step higher than the vestibule. The vestibule is 952 cm. long, 480 cm. high, and 133 cm. broad; the rear apartment is 140 cm. broad.

The plan of this temple is here given (Fig. 55).

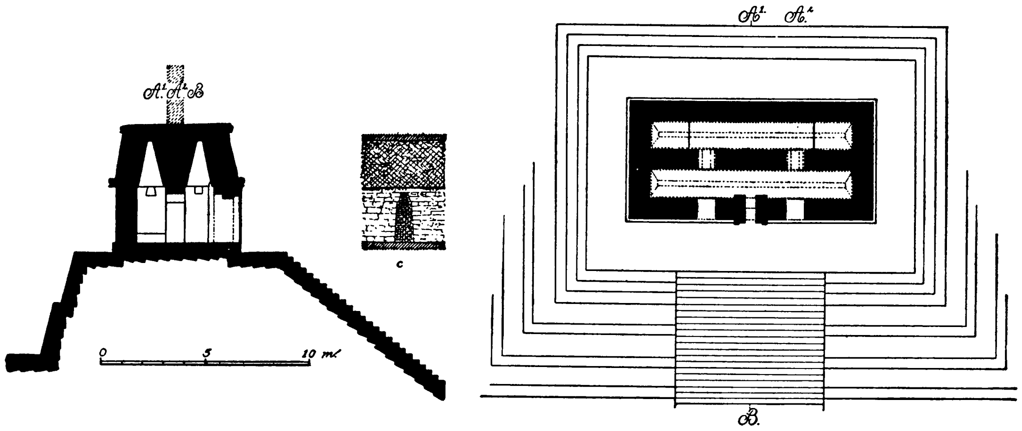

Fig. 55. — Structure 30: Section and Ground-plan (restored). *c*, form of interior doorways.

Structures 31 and 32. Leaving the structure last described and proceeding in a west-northwesterly direction — always keeping at a certain elevation — past numerous heaps of stones (remains of smaller edifices), two structures are reached, lying side by side, the strong walls of which, built of large blocks of stone, having partially resisted the encroachments of vegetation. The façades of the two structures have fallen down, and some of the gigantic lintels have slipped down the mountain side. I examined all the lintels, but found none with sculpture.

The traveller who wishes to visit these two edifices will do better to push forward on the curved embankment behind the Labyrinth in order to ascend the mountain of the Lesser Acropolis from that point. He will thus unfailingly reach the two structures.

IV. The Great Acropolis, which crowns the mountain ridge from the Temple of the headless Ketsalkoatl to the three distant South Temples.

Structure 33. The Temple of Ketsalkoatl, whose head has been struck off (Plates XLII, 2, XLV, 1). Ascending now the remainder of the little stairway with small steps described above, one comes out upon the northern corner of the terrace with the stalactite column. This column — thrown down, alas! by some vandal — has little vertical rows of glyphs incised in its depressions, the details of which are almost obliterated. I have found similar stalactite columns in front of other structures, which leads to the supposition that there must be an extensive stalactite cave near Yāxchilan from which the ancients procured their columns. This cave, probably concealed in the neighboring mountain range, is at present wholly unknown. It would be interesting to find it at some future time.

I found no circular altar, either before or behind the stalactite column; but on the mountain slope near the little stairway with the small steps, there lies a moderately thick, circular sacrificial stone, 140 cm. in diameter, probably the largest in Yāxchilan. The upper surface still shows traces of a circular ornamentation consisting of pictures and glyphs, but, as usual, it is so badly weathered that it cannot be photographed. It is not possible that this stone can have lain originally where it now lies; it was probably thrown down from one of the upper terraces by thoughtless persons.

From the plateau with the stalactite column, a broad stairway of a few steps leads up to the very last platform and to the temple upon it. This stairway is centrally placed with regard to the façade, and is interrupted below in the middle by a small projecting altar.

The principal façade of this temple faces northeast, and presents an imposing appearance to one who has some comprehension of the remote epoch to which it belongs, and is capable of appreciating the enormous difficulties under which people of that distant period must have performed their labors. This façade is all the more precious because it seems to represent the principal type of the religious architecture of this branch of the Mayas, another example of which it would be difficult to find in these wildernesses, owing to the fearful destruction caused everywhere by the luxuriant growth of vegetation.

This structure has, as usual, a somewhat projecting unornamented base. The principal wall surfaces are also plain. The high sloping frieze has a projecting lower cornice, which consists first of a course of sloping slabs, upon which are placed smaller slabs and stucco work, which together form a transition to the somewhat receding, backward sloping frieze-surfaces. The surface of the frieze is interrupted, on the façade side, by three high shallow niches. The central one is over the middle door; the other two are in the middle of the remaining surfaces to the right and left, which do not exactly correspond with the middle of the right and left entrances.

Each niche has a bracket consisting of an angular, simplified serpent's face; that is, two deep square eyes and an oblong mouth can plainly be recognized. By way of filling up the empty spaces, there are two little niches on each side of the square face. These brackets formerly supported figures made of small stones and stucco, one of which filled each niche. The figure in the right-hand niche has entirely crumbled away, while the left-hand niche still plainly shows a personage of rank sitting Turkish fashion. The figure in the middle niche is still preserved in the main, but is difficult to describe; it seems to represent a corpse prepared for burial.

The surfaces between the large shallow niches, as well as those between the niches and the corners of the building, are filled out by a system of shallow niches of various sizes, some of them terminating at the top in a stepped arch. These latter contained in part small figures which have now for the most part fallen off.

The upper cornice seems to have consisted only of sloping layers of thin slabs of stone projecting very slightly. At the back and on the sides the frieze was treated in the same manner as in front.

Along the middle of the flat roof, which is flush with the upper edge of the upper cornice of the frieze, rises a lofty roof-comb which is the architectural transformation of what was originally a framework of skulls, (*tsompantli*). The masonry of the roof-comb is uninterrupted in the middle, but the remaining surfaces are perforated by small windows. This central piece of masonry shows a throne-bench upon which sits an extraordinary figure, whose thin limbs are out of all proportion to the portly cylindrical body. His legs hang down over the bench, while the arms are raised upward. The head seems to wear an animal mask with a tall, cruciform head-dress. It is difficult to determine whether this sculptured figure is meant to represent a corpse prepared for burial with mummy wrappings, or some mythical personage.

The rows of windows are joined to the massive central wall, two horizontal rows always forming a separate group or section. Three double rows are still preserved, and the beginnings of a fourth, making eight rows of windows in all. There are no means of determining whether the roof-comb was still higher, or whether the eighth row formed the finish. The windows of the first row are of the usual form, rather higher than they are broad, and number eleven on each side of the middle wall, making twenty-two in all. The windows of the second row are all T-shaped, and their little columns are broad enough below to admit of a very small rectangular window. The third, fifth, and seventh rows have, like the first, rectangular windows of equal size, but in the fourth, sixth, and eighth rows a rather taller window always alternates with a shorter one.

The length of the structure is 22 m. 18 cm.; breadth, 4 m. 88 cm.; height, exclusive of roof-comb, 7 m. The roof-comb — supposing it to consist of no more than eight rows of windows — is about 5 m. 75 cm. in height.

All the exterior surfaces and all the accessories are carefully covered with the natural yellowish-white stucco, the color of which has been retained. Under the first projecting course of slabs forming the cornice, a broad red band ran all around the structure, bordering likewise the three doorways in the façade as far down as the edge of the base. The breadth of the red band on the lintel of the central doorway corresponds to the thickness of the lintel, and has white spaces left upon it in which red hands are painted.

The principal apartment of the temple is 13 m. 33 cm. long; 2 m. 60 cm. broad; 5 m. 60 cm. high.

A steep ogive vault, with three slight steps and truncated at the top, covers the whole structure, including the small, lateral chambers, which are 190–195 cm. broad, this breadth being a part of the length of the whole interior.

Since the roof-comb, as I have said, does not correspond with the front or the rear walls of the temple, but very nearly with the middle of the vaulted ceiling, the architects, wishing to relieve the latter of the enormous pressure brought to bear upon it, threw out, from the longitudinal rear wall within, four strong buttresses, which, together with the two partition walls of the lateral chambers, have certainly answered their purpose, for the structure still stands after the lapse of perhaps a thousand years. For a perfect comprehension of this remarkable construction I must refer the reader to my drawing of the plan (Fig. 56).

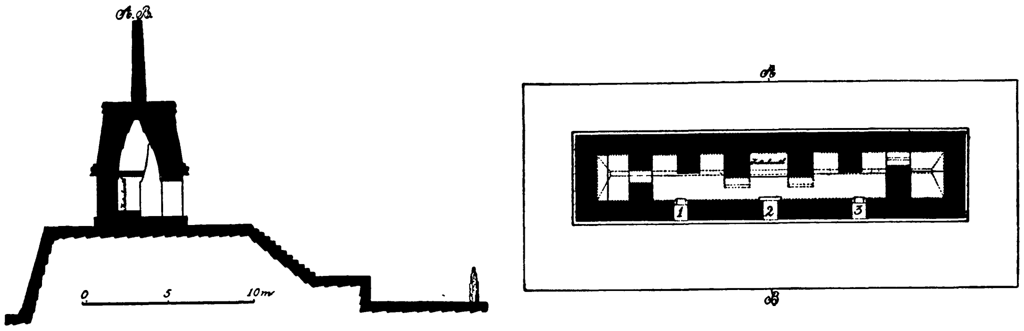

Fig. 56. — Structure 33, The Temple of Ketsalkoatl: Section and Ground-plan (restored).

The two central buttresses are somewhat broader and of greater projection than the two lateral ones, which does not in the least impair the regularity of the plan of construction. This circumstance has been hitherto misunderstood by other travellers, who have not appreciated the symmetry of this arrangement, and whose drawings of the interior of the temple have shown exaggerated irregularities.

The interior walls were all covered with white stucco; but in the niches which are formed by the buttresses, faint remains of red scroll-work and figures can still be seen.

The central niche forming the sanctuary had, at a height of 240 cm., a horizontal ceiling of beams covered with a layer of plaster and thin slabs of stone. Upon a low step in this niche was seated the stone figure of Ketsalkoatl, the principal god of the Maya-Toltecs, executed entirely in the round

(Plate XLV, 1). The height of this figure is 220 cm.; therefore, with its head-dress, it must have nearly touched the ceiling.

The wood-cutters, to whose depredations in the ruined city I have alluded already, barbarously struck off the head of this image of the god, intending to take it to Tenosique. As they did not have the proper implements, they demolished the neck and the lower part of the face. After the head had been detached from the body, they found it too heavy and left it lying beside the prostrate figure. Whether the wooden ceiling had been destroyed by the same vandals, or whether it had been removed before their advent, I could not ascertain, and therefore it is impossible to determine whether the under side was plain or ornamented with interesting carvings.

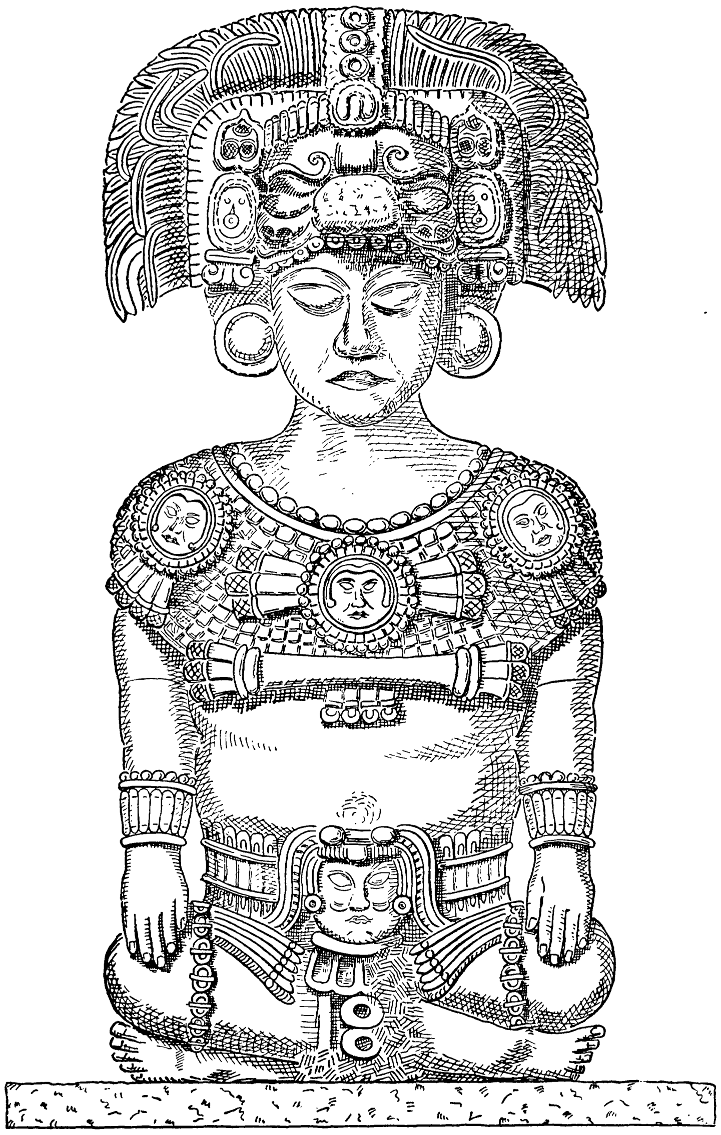

FIG. 57. — KETSALKOATL (neck and lower part of face restored).

The figure of Ketsalkoatl (Fig. 57) was placed upon the step of the niche, sitting cross-legged in Asiatic fashion, with dignified bearing, his hands with fans of feathers resting on his knees, from each of which depends a little ornamental chain. His wrists are adorned with cuffs; his broad girdle has a large face-mask in front, below which hang the pendants and the sash. The breast-cape is of scale-work and has an edge of beads at the top, which may also be regarded as a necklace. Three medallions with face-masks ornament the garment of scales; one in the centre with pendants below and at the sides, and one at each shoulder with pendants only below. Below the central medallion, a narrow plate with three divisions at each end reaches quite across the breast.

The god has oblique eyes (that is, Chinese or Mongolian eyes), and his face is surmounted by a serpent's head, the upper jaw of which rests upon a head-band of rattles. The serpent's head also has a head-band with a large round flower in the centre and smaller ones above. An ornament of glyphic character in three parts is attached to each side of the serpent's head. Thick plumes of feathers surround the whole head-dress.

The hard, sandy limestone shows its natural whitish-grey color. Gay colors are no longer discernible. I made a very careful drawing of this representation of the god, as it would be extremely difficult to photograph it under present conditions. It is undeniable that these images of gods in Yāxchilan and Piedras Negras, sitting cross-legged in their niches, and wearing serpent head-dresses or turbans, are strongly suggestive of the Indo-Turanian representations of Buddha. At all events, the oblique eyes indicate Turanian origin, even though the historical reason why the principal god of the Maya-Toltecs (Ketsalkoatl?) displays the Turanian type may not be clear to us. But where history is mute, monuments are eloquent.

However that may be, Indians come even now from the remotest wilderness to lay down before this image of the god, their *cānal-vinic* ("Man from above," or "Man of heaven"), little sacrificial gifts, and to burn incense in tastefully ornamented vessels adorned with feathers, and to perform strange dances to the sound of the *tunkul*, during which they drink copiously of *x-balché* (š-baltšé). One of these dances is called by the monteros "la danza del pito-real," the dance of the toucan (Genus *Ramphastos*), because each of the participants wears the stuffed skin of this bird as a head-dress.

It is much to be regretted that no traveller has as yet succeeded in witnessing these remarkable rites. But the Indians come — no one knows whence. They suddenly appear, have their celebration, and vanish in the forests without leaving a trace that could be followed up.

The incense vessels exhibit certain differences according to the settlement from which they come (Plate LXXX, 2, where three are shown on the altar, and compare with Fig. 8 in Part I of this volume). They all have strangely formed human heads on the front. Masculine facial forms are most frequently observed, with strongly marked aquiline noses, ribbed bands across the foreheads, circular ear-plates, and a knob at the root of the nose and one on each cheek. There are also faces with feminine features, which are naturally treated differently. The main body of the vessel is usually smooth, though some have certain sunk designs. It may be assumed that most of them are decorated with bright colors, but as they are neither varnished nor glazed these disappear in time. The entire floor of the temple is covered with these clay incense vessels from all of which the heads have unfortunately been broken off. The mischievous visitors to these ruins —

who seem to harbor an inconceivable hostility towards every object which is clean and unimpaired — have the stupid habit of knocking off the heads of all the incense vessels which they find, in order either to throw them away or take them to their children for toys. It seems to be too much trouble for them to take away a vessel that is whole or uninjured.

The little windows of the roof-comb are also full of shards, which seems to indicate that incense is likewise burnt above, which no doubt produces a fantastic illumination at nocturnal feasts.

During my flying visit in 1895, I had the rare good fortune to find four quite new, brightly painted incense vessels in the niche of Ketsalkoatl, and four others in one of the chambers of the Shore Temple, which had been placed there two months before my arrival at Yāxchilan by Lacantuns, who had made a pilgrimage hither. On these vessels the facial expression was accentuated by red, black, and white lines, and the round body of the vessel was ornamented with perpendicular stripes of the same colors. In all of these vessels there were black remains of melted copal. The Mexican name for this black, melted mass is *chapopotl* (tšapopotl).

The three once gayly colored sculptures, which adorn the under side of the lintels of the three doorways, are unquestionably the most important feature of the temple.

The stelæ of Seibal and Piedras Negras are on as grand a scale as those of Yāxchilan, but in regard to the sculpture on the under side of the lintel, Yāxchilan stands alone. It is necessary to see these sculptures to convince one's self of the truth of this assertion. It is no exaggeration to say that in fineness of execution and general artistic value they can be compared with the best that Assyria and Egypt have produced.

Lintel 1, sculptured on the under side (Plate XLVI). Height of sculpture, including border, 87 cm. (running with the width of the doorway, which is 90 cm.). Breadth, including border, 92 cm. (running with the thickness of the wall, which is 114 cm.).

A richly clad high priest holds with his right hand a little image toward a niche formed by rows of glyphs. The little image has a snouted face and wears a small helmet with plume of feathers; the leg by which it is held ends, as usual, in a serpent stretching forward. The Ahaucan wears buskins and leg-bands; a ribbed loin-cloth, richly ornamented; breast-cape of scales adorned with three medallions, with a larger one under the central one, half-hidden by the horizontal breast-plate; a cuff of scale-work on the right wrist, and on the left a cuff with a large face-mask. The head-dress consists of a tall calpac-shaped priest's hat with horizontal stripes, and a border at the lower edge, voluminous feather, and scroll-work at the back, and a tall crest and plume of feathers on top.

Behind the Ahaucan stands a young girl clad in a long sack-like garment, who holds with both hands the pouch with its sacrificial gifts. The pouch is tied together at the top, and has an incised glyph on the front. This personage, otherwise plainly dressed, has also a head-dress of exceedingly elaborate scroll-work, and is drawn entirely in profile, while only the face of the priest is in profile, the body being in front view.

The unoccupied spaces are filled out with glyphs. I find in all 19 + 4 + 3 + 7 + 1 (the latter on the pouch) = 34 glyphs.

Color: In 1895 there were very slight traces of color remaining on this undersculpture. From the coloring which still remained at that time on the undersculptures of Lintels 2 and 3, it is possible to imagine the colors in the following order (according to the general rule, as it were). The entire border, a decided dark blue; all the glyphs bright red; the entire background, wherever it appears, dark red; the flesh of all the personages intensified to bright red; all the ornamentations and scroll-work on the clothing and the helmets alternately red and green; the striped part of the priest's hat green; all the feather-work invariably green.

Lintel 2, sculptured on the under side (Plate XLVII). Height of sculpture inclusive of border, 82 cm. (running with the width of the doorway, which is 91 cm.). Breadth, inclusive of border, 111 cm. (running with the thickness of the wall, which is 114 cm.).

A high priest, or Ahaucan, stands before an altar of glyphs with a stela which, by the projection of the two upper glyphs, is made to look like a niche. In each hand the priest holds an ornamental cross, one horizontally and the other vertically. Each cross is surmounted by the bird *ketsalli*, while the transverse arms end in round flowers. This Ahaucan, who is likewise represented in front view, excepting his face, is clad and adorned quite like the one sculptured on the under side of Lintel 1, except that the horizontal breast-plate and the face-mask on the left cuff are wanting. He wears a priest's hat of the same shape as the one described above, the accessories naturally displaying some deviations. In this case a head surmounts the priest's hat, and above it rises a serpent curving forward.

Behind the altar formed of glyphs, opposite the high priest, stands a second priest drawn quite in profile, likewise richly dressed and with a similar hat also surmounted by a head and a serpent curved forward. This personage, drawn on a somewhat smaller scale, also carries a cross in his right hand, to the top of which a *Trogon pavoninus* is likewise attached. The three crosses all end below in an appendage of streamers, which naturally falls in a right angle from the cross, which is held in a horizontal position. On the background appear 6 + 9 + 3 + 5 glyphs = 23 in all.

Color: The entire border is a fine dark blue; all the glyphs bright red; the background dark red; the flesh of the two personages bright red; the garments, ornaments, and their pendants are either green, or bright red, or composed of alternating red and green. For example, the capes and cuffs of scales are green (mostly a somewhat dark, bluish green); the faces of the medallions are red, and their edges red and green. As to the large green hats of the priests, with their accessories, — the calpac-shaped main portion is *always green*, all the scroll-work is composed of red and green, the jaw and eye formations being always red. The superimposed human heads are red; the serpents, green; the feather-work mostly green, but occasionally blue. The St. Andrew's cross (**X**) behind the Ahaucan's head is green; the ketsal birds are, of course, green; the crosses red, their round flowers red and green; their appendages (the pendent streamers) green.

The sight of the prettily executed crosses in the hands of the Maya-Toltec priests of Yāxchilan would have delighted the Spanish conquerors, for it would have furnished fresh data for their favorite theme of the labors of the Apostle "Santo Tomas" among the peoples of America.

Without indulging in such futile speculations, we still must admit that to people belonging to the sphere of Christian civilization it is indeed interesting to find that the cross also occurs as a decorative, symbolical object in the religious representations of long-forgotten temples buried in the primeval forest of America.

Lintel 3, sculptured on the under side (Plate XLVIII). Height of sculpture, inclusive of border, 87 cm. (running with the width of the doorway, which is 90 cm.). Breadth, inclusive of border, 95 cm. (running with the thickness of the wall, which is 114 cm.).

A high priest — represented in front view with his face in profile — holds with his right hand the prettily executed little image of a god towards a second priest in profile, who on his part holds out a similar figure with his right hand, so that the two little images clasp hands. The Ahaucan wears high buskins and tasteful leg-bands; the broad girdle is ornamented below with a double border of shells, and is adorned with three large masks, of which the middle one and right-hand one are visible, while the left-hand one is concealed by the large mask on the left cuff; the breast-cape of bead scale-work is ornamented with pretty medallions, below which is the breast-plate of handsome scroll-work; the head-dress, differs from that of the Ahaucans previously described: Upon a diadem of rayless stars lies a piece of the serpent forming the head-dress; above this, the rear portion of the serpent's body forms a great ɘ-shaped convolution; a large, grotesque face is attached to the front of the ɘ; above it, a crest with a St. Andrew's cross (**X**) in front, and a long plume of feathers bent over backward. Behind the ɘ there is a reticulated pattern with thick feather-work at the back, out of which the serpent's body once more projects, ending this time in the "spectacle face" figure.

The second personage, probably also of priestly rank, is not as elaborately dressed. The head-dress is entirely different. It consists of a grotesque face with projecting snout and ending in serpent convolutions, scrolls and feather-work at the back and top.

The little idols with the snouted faces are also prettily adorned; the leg of each, by which it is held, ends in a serpent stretching forward. Glyphs on background: $10 + 4 + 4 + 6 = 24$.

Color: The whole border is dark blue; the glyphs, bright red; background, dark red; garments and ornaments, like those of the previously described personages, partly green and partly red, certain articles, like breastplate, cuffs, etc., being always green and greenish blue; others, as, for instance, the shell border, always red; the details of the helmet alternately green and red, but so arranged that the jaws and eyes, or entire faces, are always red; the feathers always green; the flesh of the priests, as well as that of the little idols, is, as usual, bright red. No traces of yellow could be discovered on any of the three undersculptures, either because this color was not used, or because its power of resistance is not sufficient to preserve it.

In 1897 I photographed these three under sculptures at night with magnesium light, hampered by great difficulties. In order to attain my end, I was obliged to invent an illumination especially suited to the case, and to make many experiments. At last the three undersculptures were beautifully reproduced, and the nicest details came out perfectly.

On the right flank of the Ketsalkoatl temple (Structure 33) the mountain sides slope far down to the ravine which separates the Acropolis mountain range from the neighboring range on the southeast.

Ten or twelve metres below the left flank (that is, the northwest side) of the platform of the temple, lies a plateau protected on all sides. Upon its northeast edge stand Structures 27, 28, 29, and 30. An investigation of this triangular plateau resulted in finding neither stelæ nor circular altars. Descending at the *back* of the temple, first a terrace of about five metres in height and then one of about seven metres, a narrow transverse plateau is reached. After crossing this, one comes to a long flight of steps leading to a great terrace which is about eight metres higher than the transverse plateau.

This terrace we will call the Terrace of the Sepulchral Pyramids. It is bounded on the south side by Structure 34, the façade of which faces north; its left flank adjoins Sepulchral Pyramid 35 with its stairway (its front) almost exactly facing the magnetic north; while the centre of the terrace is occupied by Sepulchral Pyramid 36 with its stairway (also its front) facing east.

Structure 34. The Structure of the Walled-up Middle Chamber and of Lintel 4, sculptured on the under side. This is a curious, badly demolished structure, the purpose of the walled-up middle chamber of which did not become quite clear to me. I could only determine that there had been a small apartment at each end of the central chamber, each probably having a doorway on the façade side. The central chamber probably had two doorways. At any rate, I excavated the lintels of two entrances, but I could not find a third. A very confusing circumstance is the fact that this chamber was walled up from below, as it seems, while openings were left above just large enough for a man to slip through. Could these narrow openings, covered with great slabs, have been burial chambers? Or were the dead laid away in the massive masonry below? This question cannot be decided without clearing away an enormous mass of débris. All that I could do with my people was to search the mass of débris in front of the middle chamber for lintel sculptures. I succeeded in finding only the half of a lintel, — No. 4 in my general enumeration, — the sculpture of which, although much injured by rain, was still in a condition to be photographed after being carefully brushed and washed.

Lintel 4 sculptured on the under side. This stone was nearly 2 m. in length, and 30 cm. thick. The lower breadth of the stone (the breadth of half of the entire sculpture) is 48 cm. The upper surface of the stone is much broader, since the narrow face, turned toward the chamber, was cut obliquely (Fig. 58) in order to form a transition to the vaulted ceiling. The height of the sculpture without the border is 111 cm. Clearing away the rubbish at the foot of the mass of débris, I found the other half of the lintel, 54 cm. in breadth, but its sculpture was so thoroughly demolished that it could not be photographed. We must therefore content ourselves with the description of the partially preserved half. Later, in 1900, it became clear that the representation on Lintel 4 must have resembled that on Lintel 26 (Plate LVIII). The subject of the representation could accordingly be determined in spite of the missing half.

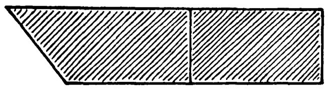
FIG. 58.—SECTION OF LINTEL 4.

On the destroyed half stood a personage of rank presenting a gift to the sacrificial priest, and from his hands a great pendant fell forward, which is plainly visible in the preserved half. The priest holds in his right hand a large sacrificial knife. He has footwear, leg-bands, and cuffs. A scarf laid about the neck reaches down the whole length of the body, and on the sides of the scarf are round flowers like those on the garment of the sacrificial priest on the sculpture of Lintel 26. In this case the priest wears a tiger helmet, with plumes of feathers extending toward the back. On the background are fifteen squares, cut in relief, upon which glyphs are still recognizable. The colors on this sculpture have, of course, quite disappeared.

While we were excavating for the missing half of the lintel we came upon a circular altar, which was, however, quite without sculpture. On the two stones of the lintel of the second doorway the sculpture was past recognition, for which reason I gave it no number. It might be referred to as No. 4 B. A third lintel may be in existence, but we could not find it.

Structure 35. The Sepulchral Pyramid on the left flank of the walled-up structure.

Structure 36. The Sepulchral Pyramid in the middle of the terrace with Stela 9.

The two sepulchral pyramids, 35 and 36, differ very essentially from all the structures of Yāxchilan, excepting the great stepped pyramid of Structure 18. They are both constructed of hewn blocks half a metre in thickness. The corners of both are drawn inward, as it were, while the central surfaces of the four sides project somewhat. In spite of the simplicity of construction of these pyramids, an idea of their form cannot be adequately conveyed without an accompanying drawing, owing to the system of partly receding and partly projecting steps. It is probable that on the flattened apex of each of these pyramids, there once stood a small open *templete*, both perhaps containing small stelæ. The presumable *templetes* have fallen down, and I could find neither stela nor circular altar belonging to Pyramid 35. I found only a stalactite column on the ground in front of the stairway.

On the other hand, at the foot of the stairway of Pyramid 36 I found, besides a stalactite column, a series of six little circular altars, each of which had once been ornamented with a circular design and glyphs.

I set up the one best preserved of these circular altars and photographed it (Plate LXXX, 1). On its upper surface it exhibits two concentric rows of glyphs in the eight radiating divisions. The glyphs are still partially recognizable, but the circular design in the middle is wholly worn away by the action of the elements. The stone has a diameter of 80 cm., and a thickness of only 16 cm.

At the foot of the pyramid I found near the stalactite column a small stela (No. 9 in my general enumeration) broken in three pieces (Plate LXXII, 3). I presume, however, that it once stood above on the platform and had been thrown down. The total height of the three pieces (not including the part which was in the ground) is 154 cm.; breadth, 48 cm.; thickness, 11½ cm.

This mortuary pillar once had flat reliefs on both sides, but the one on the face which was turned upward in falling is wholly washed away; while the one on the face turned downward is excellently preserved, in spite of its slight projection. In my opinion, this sculpture again represents the beneficent god, not with the chest of good fortune and rope of sweets, but holding in each hand a great horn of plenty.

The god is represented in front view, except his face. Owing to the narrowness of the stone, the sculptor was forced to make the body quite slender in order to have room enough for the arms hanging down. The loin-cloth is held together by a girdle of St. Andrew's crosses, the broad bow and ends of which reach to the knees. A kind of feather mantle with a cape of scale-work is thrown over the upper part of the body. The cape has no medallions, but on the lowest border it has a breast-plate of scroll-work with a St. Andrew's cross in the central oval. Below the breast-plate is a large medallion without a face-mask; large cuffs appear at the wrist. The much-twisted helmet has a diadem of round stars at the base. The horns of plenty have at their lower ends two round holes out of which hang little streamers. The upper finish of the deity side is formed by eight glyphs. The colors have disappeared.

The two pyramids have remained unopened up to the present time, owing probably to the great blocks of stone which would have to be removed.

Structures 37 and 38. Leaving the sepulchral pyramids and going in a south-southwesterly direction across a stretch of level ground, very little débris is encountered, but only great slabs of stone, which lie on the ground and seem to be coverings for open drains. Climbing higher still over two (or three) more terraces,— upon which I found some circular altars but no stelæ,— the ruins of two adjacent buildings are reached, which look like an enormous barricade. The façades of the two buildings formerly faced north-northeast. These structures strategetically close the mountain ridge against an enemy who might take up a position between them and the distant South Temples.

The rear wall of the larger or southeast Structure 37 is well preserved as far as the beginnings of the frieze. Some of the slabs fallen from the lower cornice of the frieze are of such large proportions that visitors to the ruins have mistaken them for lintel-stones, and examined them in the expectation of finding sculptures.

I searched the ruins of the fallen façade in the hope of finding a lintel-stone of one of the entrances projecting out of the débris, but the lintels have become invisible. They must have slipped forward and are lying thus deeply buried under the mass of ruins. There are probably three of them. Whether they are ornamented with sculpture or not must remain uncertain, as I could not undertake an excavation at that time.

The adjoining Structure 38 (the northwest structure), which is scarcely half as long as its neighbor, has long been only a formless heap of stones, overgrown with trees. The façade can have had but two entrances at most. There is little reason to hope that its lintel-stones were decorated with sculpture.

Climbing over the barricade formed by the ruins of the two structures, one comes to very extensive quarries. Pursuing one's way in the direction in which they lie, with the walls of rock on the right and the southeastern slope of the mountain on the left, not another vestige of a ruin is to be found. Nevertheless, I concluded (1897) to explore this mountain ridge to the very end, and by keeping continually in a south-southwesterly direction I finally reached its last rise. There was nothing to be seen but trees. Notwithstanding this, I climbed up, and before me there gleamed among the trees a beautiful temple, the first South Temple. A little further back I saw the second, still more beautiful, and yet further back the third temple in a very advanced state of demolition. Here, then, were the three temples, imposingly placed on terraces, in echelon, one near the other. As pushing forward from the Temple of Ketsalkoatl to the South Temples is fraught with great difficulties and many obstacles, and the tall growth of trees makes any oversight of the way quite impossible, I am inclined to think that we covered a distance of at least one kilometre, the air-line being, doubtless, somewhat shorter.

Structure 39, or South Temple I and Stela 10 (Plate XLIII, 2, XLV, 2). The ascent of the last rise mentioned above brings one to the first platform or terrace. Leaving this and ascending the now ruined stairway to the second terrace, and climbing about two metres higher, one reaches the actual platform on which the temple stands (Fig. 59). The principal façade of the temple faces north-northeast. Its agreeable proportions, the stepped lintels of the doorways, the well-preserved frieze, and the remains of the roof-comb, all combine to make a picturesque and pleasing impression. The base as well as the principal walls consist of masonry covered with smooth stucco. The façade is interrupted by three doorways 106 to 108 cm. wide, with a projecting stone on the right and on the left of each, forming a graceful transition to the large, smooth lintel-stone. The frieze has a strongly projecting lower cornice and a less prominent upper one. Numerous projecting slabs of stone on the slightly sloping frieze indicate that it was abundantly ornamented with figures which have now fallen down. Of the fourth element, the roof-comb, the whole length of which rests on the middle of the roof, only the beginnings remain, which show that the construction was formed of rows of little windows. The exterior of the back and sides of the structure is

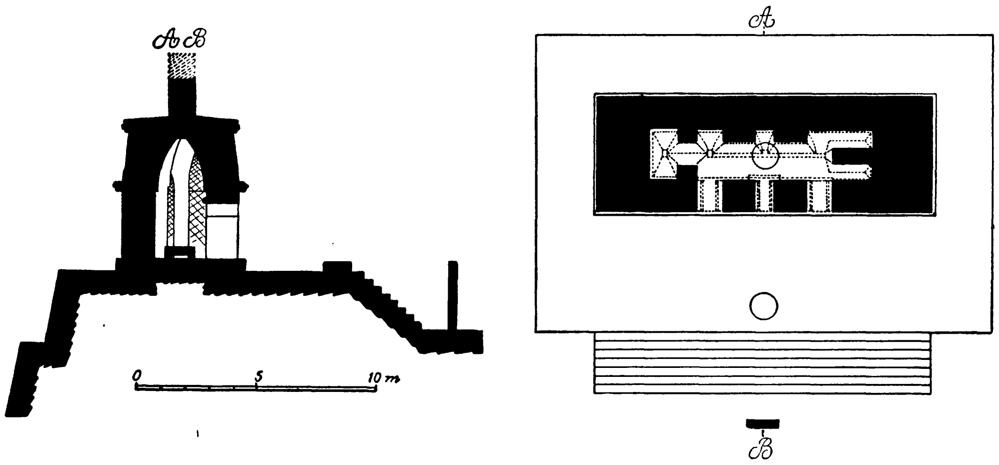

Fig. 59. — Structure 39: Section and Ground-plan (restored).

treated like the front. The exterior length of the temple is 13 m. 80 cm.; exterior breadth, 4 m. 63 cm.; height, without the roof-comb, 6 m. 10 cm.

The interior of the temple is covered by a steep ogival vault flattened at the top. The long wall opposite the entrance has two broad buttresses, which, developing in half ogives, rise to meet the keystones of the vaulted ceiling and help support the burden of the roof-comb. This purpose is also served by the buttresses, which form differently shaped open chambers at each end of the temple interior. For a clear comprehension of this interior I must refer the reader to my drawing of the plan of the temple.

The exterior, as well as the interior, of the temple is covered with white stucco. There is no trace of red or any other color visible. The total length of the interior is 929 cm.; breadth, 213 cm.; height from the floor to the truncation, 496 cm.

Directly in front of the central niche formed by the two buttresses, there is a circular sacrificial stone of whitish limestone, which very evidently did service for a long time, exposed to the elements, before it was placed within the temple (Fig. 60). It has a double row of glyphs on the cylinder edge, much weathered, and eight glyphs on top, wholly worn away, as is also the round design in the centre. The diameter is 115 cm.; thickness, 34 cm. Its symmetrical position in front of the niche (Plate XLV, 2), as also the circumstance that it was carefully placed upon three stones, proves that it had been brought inside in Maya times and not by the wood-cutters of the present time, who would be quite incapable of such an admirable deed.

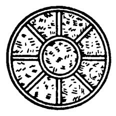
Fig. 60. — Circular Altar in Structure 39.

I found a circular altar on the edge of the upper platform on a line with the centre of the whole structure, and another in the middle of the second terrace from the top, — both, as usual, covered with weathered pictures and inscriptions. Pondering upon this fact, the conviction was forced upon me that a stela must have stood between the two altar-stones. On my return to this place in 1900 I subjected the second terrace from the top to a very thorough search, and concealed under a layer of earth and luxuriant vegetation I found the sought-for stela, to which in my general list of stelæ I have given the number 10.

Stela 10 (Plate LXXIII). This stela had been broken into two pieces in its fall. The principal portion, covered by the lower two-thirds of the sculpture, lay with the deity side, which had faced the temple, turned upward. The work on this side has therefore lost all its nicety of detail, while the human side, which fell face downward, is admirably preserved. The reverse has happened to the upper part of the stela. The deity side had fallen face downward and was well preserved; the human side, turned skyward, was wholly destroyed. Breadth of the stela, measured at about the middle, 115 cm. Thickness, 25 cm. Total length of the two pieces (exclusive of one that may have remained in the ground), 370 cm., — 73 cm. of which belong to the smooth lowest portion.

The sculpture of the deity side is executed in much bolder relief than that of the human side. It represents a principal personage in front view whose head is adorned with a high omega-shaped head-dress. On each side of the principal personage there is a secondary personage.

The face-mask with its scroll-work, which rises above the omega, is the preserved portion, and above them in the form of a right-angled omega or yoke ⎍ rises an ornamental beam decorated with characters of the second manner of writing, and finished at each end with the "spectacle figure," out of which develop open jaws in scroll-work, each holding a large profile head. There is a face in profile below on each arm of the beam, and one on each side of the omega. Above this decoration, on which there are six profile heads, there are two ovals, in one of which sits, cross-legged, the small figure of a man, and in the other that of a woman. Each little personage holds obliquely in its arms a small ornamental beam, the upper end of which finishes in a grotesque face. The lower end has no face, owing to want of space. There is, besides, between the two ovals, a fine large profile head finished at the bottom with a St. Andrew's cross.

The very delicately executed group of figures on the human side (Plate LXXIII) has as a base two horizontal rows of seven glyphs each, — fourteen in all. In the centre of the group is a warrior, richly dressed, holding a lance in his right hand and a pendent ornament in his left. His body is in front view, and his face in profile; his breast is adorned by a large medallion containing a small figure sitting Turkish fashion. On the left of the warrior of high rank, a second warrior in profile stands in an upright position, with a serrated lance in his right hand and a pendent ornament in his left. On the right of the chieftain is a third personage crouching upon the ground, and above the latter rises a fourth, half concealed. Above the feather ornaments of the chieftain's lance, the lower portions of three vertical rows of glyphs can be seen. Besides these, there are four small glyphs, vertically placed on another part of the background. The colors are all gone. The narrow side-faces had only a very few glyphs; otherwise they were perfectly plain.

Structure 40, The South (or Central) Temple II, and Stelæ 11, 12, 13, and 14 (Plate XLIII, 1).

This magnificent temple likewise crowns a threefold terracing. I could find nothing of interest on the lowest terrace or esplanade. From the latter a broad stairway leads up to the second terrace, which is two and one-fourth metres higher. Above, corresponding to the architectural centre, the stairway has a little projecting platform with a circular altar, behind which rises a magnificent stela (No. 11), about four metres in (exterior) height. Upon this same terrace, after a second search in 1900, I found buried in débris two more stelæ, Nos. 13 and 14. From the second terrace another broad stairway leads to the upper platform, which is about two metres higher up and upon which the temple stands (Fig. 61).

On the edge of the platform, projecting somewhat over the stairway, still on the imaginary central line, there lies a second perfectly round sacrificial stone, 110 cm. in diameter. The sculptured pictures and inscriptions on both the stones are washed away beyond recognition.

The temple with its decorative frieze, surmounted by the perforated roof-comb, and with the magnificent deity pillar in the foreground, makes a most agreeable impression seen from the terrace below. The principal façade almost exactly faces the magnetic northeast.

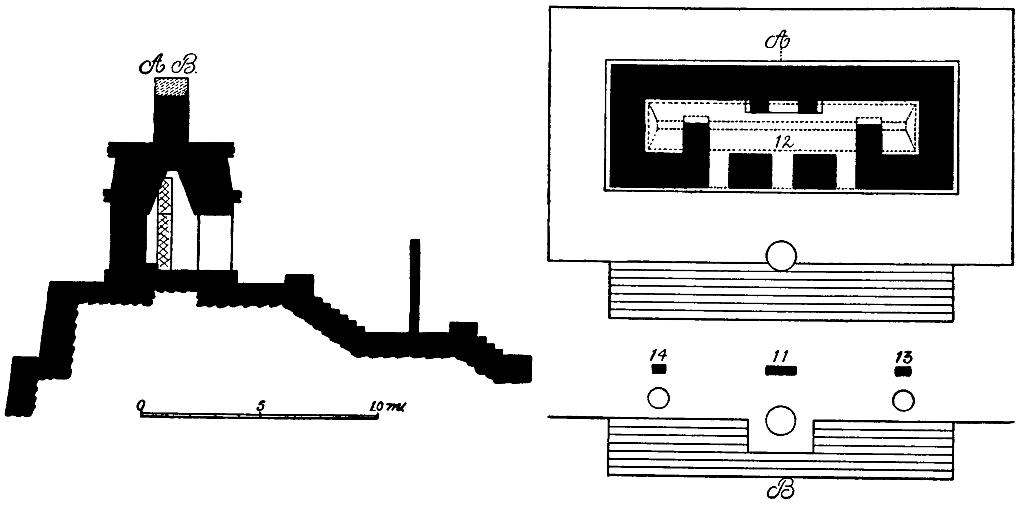

FIG. 61.—STRUCTURE 40: SECTION AND GROUND-PLAN (RESTORED).

The base and the wall surfaces are treated very simply. The frieze has a strongly projecting lower cornice, while the upper cornice is less accentuated. The actual frieze surface has a slight backward slope. It has pilasters at the corners with projecting slabs of stone, the figures which they once supported having entirely disappeared. Above the middle entrance there is a niche containing a seated figure, the stucco modelling of which has fallen off, but the stone body still remains. On each side of the niche and also in the centre of the remaining frieze surfaces to the right and left, there are peculiar cruciform ornaments, formed of a square intersected by a so-called Latin cross. There are accordingly four such crosses and half a one on each corner pilaster. It is not easy to guess how this form of cross originated; but I will remark here that these crosses remind me of the similar ones, hewn from a single stone and more elaborately carved, which I excavated in Chichen-Itza in the "Temple of the great Table of the Gods" and in the "Temple of the Tigers and the Shields."

The lowest row of windows of the badly ruined roof-comb is preserved. The central, best-preserved part impresses the beholder as projecting outward in a semi-circle, while the two wings appear to be in a straight line. It is difficult to convince one's self that this effect of regularity could have been produced by a displacement caused by the growth of the trees. The treatment of the frieze and the roof-comb at the back is similar to that of the front. There are no traces of color to be found on the exterior; therefore I am of the opinion that the natural white color of the stucco had been retained. The exterior length of the structure is 13 m. 85 cm.; breadth, 5 m. 1 cm., height, exclusive of the roof-comb, 5 m. 60 cm. Three doorways lead in to the interior, which is spanned by a severely rectilinear, wedge-shaped vault, flattened at the top. On this account, it has a very different effect from that of the neighboring temple just described. The height of the chamber is 416 cm.; breadth, 229 cm.; total length, including the end compartments, 1,113 cm.

Two pilasters of 50 cm. projection, which rise vertically up to the vaulted ceiling, form a niche 145 cm. wide in the middle of the longitudinal wall opposite the entrances. The interior of this temple is not interrupted by buttresses, but adjoining the last lateral pillar of each of the side entrances and extending far into the chamber, a wall rises in a straight line to the ceiling, and together with the exterior wall, which is 136 cm. in thickness, supports the weight of the roof-comb (Plate XLIV, 2).

The hall, thus cleared of all obstacles, was formerly very richly decorated in color, including the entrances, the niche, and the surfaces of the vaulted ceiling. Unfortunately the stucco, which afforded a smooth surface for the painting, has mostly fallen off, but the remains display a magnificent design made up of leaves, scroll-work, and flowers, interwoven here and there with the forms of human beings and animals. Among the colors are dark red, light red, dark blue, light blue, yellow, also dark brown, white, green, etc. Green is not as frequent as blue. The total effect of the colors must have been cheerful and agreeable. It is a great pity that so interesting an example of Maya mural painting is only preserved in such small fragments that, even with the most earnest desire to do so, it is quite impossible to reproduce it in a comprehensible form.

Stela 11 (Plates XLIII, 1, LXXIV, LXXV). While the wood-cutters of Encarnación Carrillo were camping among these magnificent ruins, occasionally also taking up their baleful abode in the beautifully colored chamber of the central South Temple — about thirty years ago — they felled a gigantic caobo tree, which must have stood close to the temple. Whether intentionally or not, they let the tree fall right across this grand monument of Maya sculpture, by which means a corner was struck off and the entire stone forced forward into a leaning position. Before very long the huge stone will fall, and, striking the circular altar in front of it, will be shattered into many pieces. In order to comprehend the enormity of the vandalism perpetrated in this case, it should be remembered that the Mexican government at that time received on an average 50 centavos for the cutting down of a tree, and only about 25 centavos for trees of an inferior quality, and that the wood-cutters knew well how to include in their cargoes many a tree which had not been marked, for which the Mexican state treasury received no equivalent. This magnificent monument, then, was sacrificed for the miserable pittance of 50 centavos, or perhaps for nothing at all!

Owing to the inclined position of the stela, it was extremely difficult to photograph it. In order to avoid a distortion of the perspective, I slanted the apparatus upward in photographing the human side, and downward for the deity side. I set up the broken-off piece on one side, but not in the correct vertical position, owing to the unfavorable fracture. The total exterior height of the stela is exactly 4 m., to which must be added at least 80 cm. for the portion sunk into the ground. Breadth, 115 cm.; thickness, 27 cm.

The Human Side (Plates LXXIV, 2, LXXV). The sculpture on this side has for its base four horizontal rows of nine glyphs each, excepting the top row, where the initial glyph occupies the space of two of the others, — hence, thirty-five glyphs in all. I took a special photograph of this group of glyphs early in the morning, and the principal portion of the sculpture was photographed about an hour later.

Upon the upper edge of the group of glyphs stand two warriors of proud bearing, probably the chieftain first in command, or *Ahau*, with the second in command, the *Sihuacohuatl*, as the Mexicans would say. The two chieftains, drawn in profile, are standing face to face in a strictly military pose, carrying what seem to be quivers with bows and arrows. Both wear buskins and leg-bands, crossed loin-cloths of thin material lying closely to the form and partly concealed by the richly ornamented girdle. The second chieftain holds his quiver with his right hand, on the wrist of which the cuff is visible, while both the cuffs of the first chieftain are invisible. A shield or possibly a large cuff-medallion is on the left lower arm. Both chieftains wear elaborate breast-capes of bead-work, each with three medallions, of which only two can be seen, owing to the position of the wearers. The Ahau has a second row of medallions under the upper one, and he furthermore wears on his back (as a guard ?), a large oval disc surrounded by feathers, with a projection in the middle from which a tassel depends. Both warriors wear tall helmets adorned with grotesque faces, scroll and feather work. On the helmet of the Ahau the animal's head with a large eye and projecting snout is especially distinct. Unoccupied spaces of the background are filled in with glyphs: 4 + 8 + 9 = 21.

The finish at the top, now incomplete, owing to the fracture, was probably ornamented as follows: At the bottom four grotesque faces in profile looking downward (two of them very distinct on my photograph), and resting upon these, symbolical scroll-work. Then to the right and left an oval containing a small figure sitting Turkish fashion (one of the ovals can be recognized on the smaller fragment), and a large half-length picture between the ovals.

The Deity Side (Plate LXXIV, 1). This side, which faces the temple, is quite as interesting and as spirited in design as the human side. A circular altar dedicated to the deity side stands above on the edge of the platform. Upon this altar, where in past ages the heart of many a miserable victim may have been torn out, I set up my harmless photographic apparatus (directly upon the stone, without the tripod), giving it a decided forward incline. I took the photograph a few moments after the sun had passed the zenith when its rays fell almost perpendicularly upon the stone, lighting it at a very acute angle and imparting to its usually colorless surface a truly wonderful animation. The photograph came out beautifully in spite of a slight distortion of the perspective, which was quite unavoidable. The sculpture represented on this side has no glyphic base. A soothsaying priest is here represented in an attitude of zealous ecstasy, his body in front view and his face in profile, the latter concealed by the mysterious mask of a terror-inspiring god. With his right hand he holds out toward the worshipping populace the augur's stone, *sastun*, and with his left the small image of a god with a snouted face and a raylike plume of feathers. The people, kneeling, with hands crossed over their breasts, devoutly receive the utterances which proclaim good or ill fortune. The populace is symbolically represented by three simply clad men kneeling close together. The priest wears breeches of tiger skin, a St. Andrew's cross girdle fringed with feathers, and a tiger's head or death-mask (?) in the middle, buskins as usual on his feet, and cuffs on his wrists. A feather mantle with a bead cape which covers the upper part of the body is horizontally intersected by a breast-plate of handsome scroll-work with a St. Andrew's cross in the central oval. The helmet is large and of handsome design, and has another St. Andrew's cross in front, above which rises a gigantic plume, the feathers of which curve backward and downward, and wave about a close, comb-like border of feathers.

The upper part of the deity side is occupied by twenty large glyphic squares arranged like steps. At the top, space was found among them for a picture square, within which two personages, probably a man and a woman, sit side by side in Turkish fashion, and are evidently engaged in very animated conversation.

This sculpture in low relief, which enlightens us with regard to the religious procedures of a long-vanished epoch, is absolutely the only one of its kind among my collection of photographs.

The narrow side-faces are also decorated, each with a row of large, fairly well preserved glyphs. Generally speaking, there were no traces of color remaining, only on the group of glyphs protected by débris I thought I detected some remnants of red.

Stela 12 (Plate LXXVI, 1, 2). In the interior of the second South Temple I found (1897) the lower undecorated piece, which is let into the ground, and the upper glyphic finish of a small stela. To judge by the upper piece, more attention had been given to one side of the stela (presumably the deity side) than had been to the other (presumably the human side). Furthermore, investigation resulted in determining that this stela had never been exposed to the rain, nor had it, apparently, ever been painted. The glyphs looked as if they had but just been chiselled. I looked in vain for the middle piece. We again probably have cause to complain of the destructive work of vandals. It may be taken for granted that the figure on the deity side must have been of striking excellence, and for that reason they struck off the lower and upper portions in order to carry away the middle piece with the figure alone.

The inscription of the deity side is perfectly preserved (Plate LXXVI, 1). It contains four vertical rows of six glyphs each; that is, twenty-four glyphs in all. Each character is carefully executed and rich in detail. The entire inscription, exclusive of the border, is 59 cm. in height, 37 cm. in breadth, while the complete breadth of the stone is 43 cm. The fracture unfortunately passes through the glyphs on the other side (Plate LXXVI, 2). Of each of the four vertical rows, four and one-half characters are preserved, — that is, sixteen perfect glyphs and the tops of four more. The glyphs are less carefully executed, and of less projection. The narrow side-faces had no glyphs.

Stela 13 (Plate LXXII, 2). On my return in 1900 I once more searched the terraces in front of South Temple II, and found on the second terrace from the top, to the left of Stela 11, a small stela with a round altar before it. It lay unbroken on the ground, covered by rubbish and vegetation. Total height of stone, 245 cm., 72 cm. of which belong to the lower, plain portion. Breadth, toward the top, 43 cm.; thickness, 23½ cm.

The deity side had turned upward in falling, and was entirely destroyed. I was able to determine only that it was once ornamented by a figure in profile in high relief, above which was a group of glyphs. The picture and inscription on the human side, which had fallen earthward, were in much lower relief and therefore difficult to photograph.

A rather plainly dressed personage in profile holds a large staff in his right hand. The head-dress seems to be decorated with designs from the vegetable kingdom. Above the head of this *h'men* (?) there is a handsome feathered round flower (rayless star?) A group of 4 × 4 = 16 glyphs forms the upper finish of the stela. The narrow side-faces had no glyphs. There are no remains of color.

Stela 14. On the right-hand side of Stela 11, I searched for the counterpart of Stela 13. I found the sought-for stela (No. 14), it is true, but fallen down upon the lowest terrace, while the circular altar belonging to it had remained above. This stela is broken at the top and at the bottom, and the figure-work on the main portion is unfortunately destroyed on the upper as well as on the under side. It is now only possible to recognize that one side has a profile figure in high relief, and the other side a figure in lower relief.

The three stelæ, 12, 13, and 14 proved to be of the same breadth, or, 43 cm. Now the question arises whether Stela 14, broken at the top and at the bottom, is not perhaps the missing middle part of Stela 12. In that case it would be incomprehensible why the unornamented lower piece and the upper portion with the glyphs, treated as worthless, should have been brought into the temple; also why the two pieces had apparently never been exposed to the rain.

Structure 41. South Temple III and Stelæ 15, 16, 17, 18, 19, and 20.

Of the three South Temples, this third one is the oldest, and therefore the most completely ruined. It was unsafe, even in Maya times, as can be inferred from the devices for strengthening the edifices at a later date than its construction. The façade of the structure faced almost exactly northeast.

In spite of the advanced state of demolition, I believe I can prove that the interior of the Third South Temple is similar to that of the First. It had, accordingly, a large central chamber with three entrances on the façade side, the transverse walls of which formed small lateral chambers on the right and left. It seemed to me that considerable reinforcements had been inserted in the middle chamber. The three entrances had also been narrowed by added supports to such a degree that the actual opening is only 50 cm. wide. It is not possible to crawl far into the interior, which is almost entirely in ruins. An enormous *habin* tree, the powerful roots of which had clutched the roof of the little right-hand corner chamber, had recently been torn down by the storm, and had carried with it, in its fall down the mountain side, the entire vaulted top. By this means the lateral chamber had been opened from the rear, and could be examined.

Of the treatment of the exterior, only the following can be determined with certainty.. The first element, the projecting base, forms an unornamented bench all around, as is usual with these structures. The second element comprises the wall surfaces, which are, generally speaking, entirely smooth, but towards the top, close under the lower frieze-cornice, they are ornamented by a broad band of glyphs which runs round the four sides. The remains of some of the characters, beautifully executed in stucco, are still visible here and there. It seems to have been white, for I could find no trace of red color.

As to the third element, the frieze, its principal decoration, as shown by the remains on the left wing of the structure, had consisted of richly-stuccoed serpents' faces (with large eyes and elongated noses) like the ornamentation on the Temple de la Ribera (No. 6). Both these temples seem to date from the oldest epoch.

Of the fourth element, the roof-comb, which was perforated by openings, only very slight vestiges remained upon the roof.

Convinced that the terraces of so important a structure could not be without objects of interest, I subjected them to a very thorough search on my return to these ruins in 1900. The result was the finding of two stelæ (15, 16), which, together with a third, must once have stood on the edge of the upper platform, but they have now fallen down upon the second from the top. The third stela (17) remained doubtful. Furthermore, three still larger stelæ (18, 19, 20) were found, which must have stood on the edge of the second terrace from the top, but had fallen down upon the third.

As a matter of course, the circular altars belonging to the stelæ were also found, but the sculpture upon them was in every case entirely worn away by the action of the elements. The further results of my search were two stone burial urns which had been thrown down the side of the mountain by mischievous persons. A large stalactite column was also found.

Stela 15 (Plate LXXIX, 1). This stela stood formerly on the left wing of the upper platform. It has sculpture on only one of the broad faces. In its fall upon the next terrace below, the stone broke in two near the base-line of the picture, but the sculpture fell face downward and was very well preserved, excepting one piece, which had broken off and could not be found. This missing piece contained the lower part of the body of the crouching prisoner of war. There are no glyphs on the narrow side-faces. Total height of the stone, 185 cm. Height from the base-line to the upper edge of the stela, 133 cm. Breadth of stone (sculpture, including border), 68 cm. Thickness, 16 cm.

A warrior in profile, standing upright and not overloaded with ornaments, holds a flint-tipped lance in his left hand, while with his right he holds by the hair a captive crouching before him. I would call special attention to the ornamental pendant which hangs from his left wrist, and which probably came into play in using the lance.

What is especially striking in this flat relief is the tendency to execute the eyes with a greater degree of perfection, the eyes, as is well known, being the weak point in Yāxchilan sculpture. The (visible) eye of the prisoner certainly shows a treatment deviating from that of all other figures of Yāxchilan, and is indicative of great progress in the sculptor's art. Above the crouching person there are 5 + 10 glyphs, and at the back of the principal person there are three; that is, eighteen in all. All traces of color have vanished. The projection of the relief is very slight, only $\frac{1}{2}$ cm., notwithstanding which, the photograph came out very well.

Stela 16. This stela likewise stood on the edge of the upper terrace, but in the centre of it. In falling upon the terrace below, the stone broke in the middle. The sculpture on the human side fell face downward. It is somewhat injured, but still fairly distinct. The sculpture of the deity side lay skyward, and therefore, in spite of its great projection, it was wholly destroyed. The two narrow side-faces had no glyphs. Height of stone, 195 cm.; height of sculpture on the human side, 98 cm. The sculpture on the deity side extended somewhat further downward. Breadth of stone (sculpture, including border), 76 cm. Thickness, 31½ cm.

Human Side: The Halachvinic (halatšwinik), hung about with heads, who is represented here, bears a striking resemblance to the one represented on the undersculpture of Lintel 9 (Plate LIII), for which reason it is not necessary to describe all the details of his dress. Particularly his breast-cape, breast-plate, and large medallion are quite like those of the lintel sculpture. In his right hand he also holds what I take to be a quiver with bow and arrows. In the long chain of human heads, reaching from his neck to his buskins, a head alternates with an oval link; the lowest oval is formed into a half-length picture with arms crossed over the breast, like the one on Lintel 9. The helmet of the Halachvinic on the stela is very different in form from that of the figure on the lintel, and is difficult to describe. The entire figure is surrounded by a great radiated design of feathers. Above on the background, I find 6 + 2 = 8 glyphs. No colors remain.

Stela 17. The regularity of the entire plan of construction, and of the distribution of the stelæ, also the finding of the companion round altar, led to the supposition that a stela must also have stood on the edge of the right wing of the upper terrace (the temple platform). That corner, however, had fallen into great confusion, and the mass of stones had slipped down, so that in spite of all our search the sought-for stela could not be found above or below. I shall therefore reserve for it the No. 17.

While I was searching the northeastern slope of the mountain, I found, near the bottom, a small stela broken in two, which could not possibly have stood where it was found, but had evidently been dragged thither from one of the higher terraces of South Temple II or III.

The rather boldly executed low relief, which lay turned upward, was quite destroyed; of the much weaker low relief of the side turned earthward, only the faint outline of a male figure could still be recognized, and I did not think it possible to photograph it. The question arose whether this stela, lying so far down the slope of the mountain, could be the sought-for No. 17, or whether, since it also measured 42–43 cm. in breadth, it might not be the missing middle portion of No. 12. We might, in the meantime, call this stela on the mountain side, No. 17 B.

Stela 18. On the edge of the left wing of the second terrace from the top there formerly stood a large stela, which in falling down upon the lowest terrace broke into four pieces, the top one flying out beyond the terrace and landing on the mountain side. I calculated the total height of the stone at 377 cm., 107 cm. of which are the lowest unornamented portion. Breadth, toward the top, 95–98 cm., and somewhat less toward the bottom; thickness, 24 cm.

The Deity Side, which formerly faced the temple, had turned upward in falling, and in spite of its strong projection was quite washed away. It is with great difficulty that a large upright figure in profile can be recognized. There was no subordinate figure, but all the spaces of the background were filled out with glyphs. The upper finish of the deity side was formed by two ovals, each containing a small human figure.

The Human Side (Plate LXXVII, 1). The sculpture of the human side, which had lain face downward, was in a superb state of preservation. It exhibits the commanding figure of a warrior in front view, all but the face, with a tall lance in his right hand and an ornamental pouch in his left. He wears a jacket ornamented with round flowers and richly fringed below, partially covered by the great scarf of shells which hangs far down from the neck. The moderately large helmet of scroll-work terminates in graceful plumes of feathers. A prisoner whose arms are bound to his back, kneels before the warrior in a supplicating attitude. Above the face of the kneeling captive there are three glyphs; along the whole length of the lance there are seven more in a vertical row. The upper finish of the stela is formed by six horizontal rows of five glyphs each, — a total of forty glyphs. The colors have disappeared. The somewhat swelling side-faces have no actual sculpture. There are, however, some traces visible of the outlines of an incised human figure.

Stela 19. This enormous stela formerly stood on the edge of the second terrace from the top, halfway between Stelæ 18 and 20. When the weighty stone fell down upon the third terrace from the top it broke into so many pieces that I did not take the trouble to count them. The human side of this stone — as always, facing the city and the populace — had fallen face downward, as so frequently is the case; while the deity side, turned upward, was the most injured. The total height of the stone must have been more than four metres, and the lower unornamented portion, most of which was let into the terrace, is unusually long. Central breadth, 144 cm. Thickness, 25 cm. The narrow side-faces had no work in low relief of any kind, but show traces of inferior incised work.

On the badly weathered deity side one can recognize with difficulty a figure standing upright. At its feet there are some remains of sculpture, with regard to which it can no longer be determined whether they are part of a crouching personage or of some other object. But above this uncertain outline, two vertical rows, of seven large glyphs each, are plainly visible running along the edge of that side and reaching up close to the plume of feathers which falls forward from the head of the god (?). The deity side has, as a finish to the top, two ovals containing little human figures, with a half-length picture between them, as it seemed to me.

The Human Side (Plate LXXVII, 2). Fitting together the stones of the human side (that is, the cut-out pieces of the celluloid negatives) as well as I could, I succeeded in obtaining a picture which gives a fairly good idea of the representation. A tall warrior in profile holds with both hands a serrated lance.* His girdle (or it may be the lower border of his jacket) is ornamented with sea-shells. The indistinct, intertwined helmet has superabundant ornamentation of feathers on the top and far down the back. At the feet of the warrior kneels a captive with upper arms bound, who looks up supplicatingly. The upper finish of the human side is formed by two horizontal rows of five large glyphs each. Adjoining these, running along the edge toward the prisoner, is a vertical row of nine or ten glyphs, a total of about twenty glyphs. There are no traces of color.

Stela 20. This giant stela stood on the edge of the right wing of the second terrace from the top. In falling down upon the third terrace from the top (that is, the first terrace) the stone broke into two large and heavy pieces. These we turned over with great difficulty on to one of their narrow side faces, by means of the iron winch which we had brought with us, in order to photograph at least the human side, which was best preserved. Total height of stone, 356 cm., 86 cm. of which (measured on the human side) are the lower plain portion. Breadth (measured in the middle), 141 cm. The stone diminishes somewhat in size towards the bottom, and finishes at the top in a pointed arch. Thickness, 27 cm. The narrow side-faces have no sculpture whatever.

Unfortunately, the deity side, formerly facing the temple, had fallen face upward, and was very much injured. However, it can be determined that the subject of the representation is the beneficent god with the chest of good fortune before him on the ground, and beside it a supplicant for benefits. Above the latter personage, the background is filled in with vertical rows of hieroglyphs. The upper finish of the deity side is so blurred it is impossible to make anything out of it.

The Human Side (Plate LXXVIII). A warrior in an upright position — his body in front view, his face in profile — holds a large lance in his right hand, and an ornamental pouch in his left. He also is dressed in a jacket with round flowers and sea-shell border, and wears about his neck a scarf of shell-work, which falls to the knees. The head is adorned with a tiger's head helmet, which has a high, waving plume of feathers at the back. Before this warrior kneels a man with crossed arms and a tiger-skin mantle. His face is very much injured, but on the photograph his eye, turned toward the spectator, can be detected near the lance. Above the head of the tiger-man is a pleasing human head, with a comb-like ornament of feathers at the back.

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* Lances of this character seem to represent the saw of the saw-fish put on the end of the shaft. There are plenty of saw-fishes in the Laguna del Cármen.

It is doubtful whether the second figure is a prisoner of war, since it cannot be ascertained whether his arms are bound or not. It is possibly a warrior of the order of the *Ocelotl*, paying homage to his chieftain, who, to judge from his helmet, belongs to the same order.

Along the lance runs a vertical row of seven large glyphs. The space above, in the angle of the pointed arch, is filled out with two horizontal rows of four glyphs each, making a total of fifteen glyphs. The colors have disappeared.

It is probable that the great stalactite column which I found lying near by on the mountain slope, wedged in among trees, must have stood on the first (or the lowest) terrace of South Temple III. It is 280 cm. long, and is oval in cross-section. As far as I was able to examine it, it had no rows of glyphs.

Somewhere on these terraces must have stood the two stone burial urns, which wood-cutters had probably flung down the mountain side in fun. The one (Fig. 62) left lying on the slope is 65 cm. in height, and has the large face of a death's-head in front. It is hollowed out within. I was unable to find the circular cover belonging to it. My men and I descended the slope side by side, so that nothing should escape us, carefully searching all the terraces, quarries, etc., and we finally found at the bottom of the narrow valley a second burial urn, also cylindrical in form and deeply hollowed out. This urn was ornamented with a band of glyphs running round the upper edge. The height is 50 cm.; the diameter of the cylinder, 44½ cm. The cover of this urn likewise could not be found.

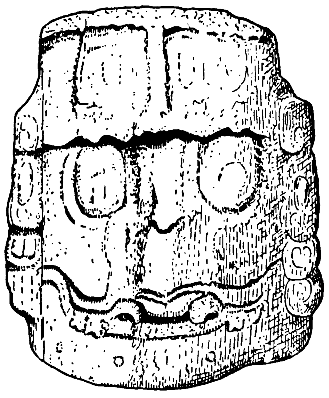

FIG. 62. — STONE BURIAL URN.

V. THE LESSER ACROPOLIS.

A long, saddle-like formation, closely strewn with ruins of small structures, separates the mountain ridge of the Great Acropolis from the terraced summit which is crowned by the Lesser Acropolis. In order most easily to reach the latter, it is advisable to begin ascending the mountain side at the right flank of the Labyrinth. By doing so, one meets with six terraces of which the third and fifth (or the one before the last) are the broadest. The terraces form elevated causeways around the side of the mountain. The ascent generally ends at a half-ruined temple, the façade of which faces east. With this (Structure 42) I shall begin the description of the Lesser Acropolis, which I will preface by the remark that we have to do here with the ruins of exactly eleven structures, most of which must have had a certain importance, and some of which are situated on the edge of the plateau.

Structure 42. The Temple of Sculptured Lintels 41, 42, and 43. The platform which is crowned by this temple is forty-five metres higher than that of the Labyrinth, or about fifty-two metres higher than the general level of the monumental curved embankment. The façade of the temple approximately faces east. It may be stated here once for all that Temples 42, 44, and 20 have an identical ground-plan, with a few slight deviations.

The interior space of the temple is interrupted twice, at about the middle, by two buttresses built against the (second) longitudinal wall, while two other transverse walls push forward from the first longitudinal wall, each forming a small lateral chamber at either end of the principal apartment. The four transverse buttresses all aid in bearing the burden of the roof-comb.

In spite of the advanced state of demolition of this structure, I was able to draw the plan of it (Fig. 63), where I have shown that, in spite of the intersection of the four transverse buttresses, a handsomely arched vault covers the entire interior space. The three entrances in the east façade are (or were!) spanned by large lintel-stones, each having the most delicate low relief on the under side.

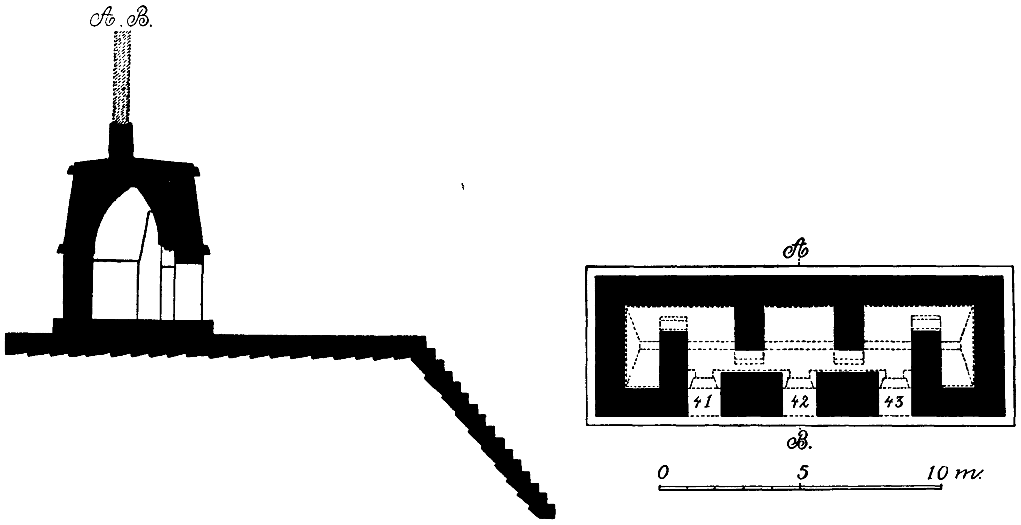

FIG. 63. — STRUCTURE 42: SECTION AND GROUND-PLAN (RESTORED).

As far as the fine stuccoing still remains on the lateral surfaces of the doorways, it can be seen plainly that the latter are ornamented with an involved pattern of red bands, and also with red and blue scroll-work, which leads to the presumption that the whole interior of the temple was covered with color. The exterior length of this edifice I have calculated to be 14 m. 45 cm.

Lintel 41, sculptured on the under side. This lintel-stone was torn from its supports and its sculpture sawed smoothly off.

Lintel 42, sculptured on the under side (Plate LXVI). This beautiful lintel sculpture — one of the finest in Yāxchilan — escaped the saw, it is true, but not the fire. On the outer edge where the flames burst out, it is all calcined and has scaled off; otherwise — excepting a few little places — this flat relief is splendidly preserved; only the colors have disappeared.

The whole length of the stone is about 161 cm. The span of the doorway, or height of sculpture, including border, is 125 cm.; breadth of stone, or breadth of sculpture, including border, is 98 cm. (The reinforced wall, however, is 140 cm. thick.) Thickness of stone, 31 cm.

An Ahaucan, very richly adorned, holds in his right hand a little idol towards a second personage of rank, who on his part presents a round object and a kind of sceptre (?). The action takes place over an altar formed of glyphs. The Ahaucan is in front view, excepting his face; the other personage of rank is represented in profile. The high priest wears buskins, leg-bands, and cuffs. He has on a very richly ornamented jacket, which has three medallions on the collar, below them a narrow breast-plate, and below the latter a large medallion with a mask in the centre, the forehead of which is concealed by an oval. The lower border of the jacket is very richly treated and also the bow in front, which is ornamented with rayless stars. The head is surmounted by a tall priest's hat, which in this instance has vertical stripes and feathers waving backward from the top.

The second personage, also handsomely adorned, wears a loin-cloth of thin material. On the upper part of the body he wears no jacket, but what might be called a breast-cape garment ornamented with three medallions, one of which naturally remains invisible. The central medallion is strikingly large and has a fine head in profile. This personage wears the tall priest's hat, ribbed horizontally, with projections and feathers on the top and at the back. The leg by which the little idol is held ends, as usual, in a little serpent stretching forward.

There are four glyphs behind the Ahaucan, which also serve as a supporting column upon which his left hand lies, eight glyphs forming the altar, seven glyphs above the little idol, three of which are slightly calcined, and the lower ends of a calcined row of glyphs, at the bottom, near the extreme edge of the façade.

I photographed this very low relief at night, with magnesium light. The broad roots of a ramon tree, which grows on top of the ruins, are fastened around this stone. Though I cut away a part of the roots in order to be able to photograph the sculpture, it is to be feared that it will be dragged over the mountain side if a storm should blow down the tree.

Lintel 43, sculptured on the under side (Plate LXVII). Width of doorway or height of sculpture, including border, 120 cm. Breadth of stone, or breadth of sculpture, including border, 95 cm.

The stone was broken in two. The main portion lay wedged in the doorway; the smaller piece still remained above, resting upon its supports. Owing to the unnatural position of the larger piece, it was clear that some one had attempted to drag it out, and taking advantage of the easy cleavage of the stone had split off a thin layer upon which was the face of the female figure which has disappeared. As I had very skilful men with me, we succeeded in pushing out the stone sufficiently far to finish extricating it by means of levers and the winch. After we had set it up on the platform and fitted the smaller piece to it, I succeeded in getting a very good photograph in sunlight, which plainly shows what still remains. It appeared later that the sculpture of this Lintel 43 had a great many points of agreement with that of Lintel 6 (Plate L), and should therefore be compared with it.

The principal personage is represented in front view with the face in profile, and holds in his right hand a cone-shaped standard of plaited work, upon the flattened top of which sits a little idol. In his left hand he holds what may be an oval stone. In front of this priest (?) stands a woman of rank, entirely in profile, whose long garment displays a very tasteful reticulated pattern. She holds toward the priest (?) a large dish containing a serpentine object (entrails of a sacrificed animal ?).

The standard-bearer wears large, handsomely worked buskins and leg-bands, the latter with little medallions in front. The cuffs also have heads; what seems to be a bird's head is attached to the right-hand cuff, and a fantastic human profile to the left. Instead of a loin-cloth, he seems in this instance to wear short breeches, the lower edges of which are visible on the upper part of the thigh. A St. Andrew's cross girdle encircles the hips, to the centre of which is attached a large death-mask, from which large bows and ends fall down to the knees. The breast-cape is almost covered by three great medallions, the central one of which exhibits a mammal with spotted skin. Below the medallion is the long, narrow breast-plate. The head-dress is bound together in a peculiar manner, with an appendage at the back from which the feathers of the comb-like ornament fall backward. On the background I find 4 + 2 + 6 glyphs, the latter partly battered off. Of the former colors, only traces of red are visible on the glyphs and on some of the ornaments.

Structure 43. Advancing at an obtuse angle from the left flank of Structure 42, one comes to a row of four structures (43, 44, 45, 46), the façades of which face northeast. Structure 43 is now only a high and long heap of stones overgrown with trees, and showing no traces of architectural design. It is evident that this mass of ruins was once a structure similar in plan to the one just described, having also three entrances in front. Considering it advisable to find out whether the lintel-stones were ornamented with sculpture or not, I made an excavation in the centre of the front, but far in advance of the line of the former façade. We did indeed find a large stone, which we regarded as the sought-for lintel. Unfortunately, the under side was without sculpture. We therefore devoted our attention to the following structure.

Structure 44. The Temple of the Calcined Sculptured Lintels 44, 45, 46, and with the Sacrificial Stone on the edge of the platform before the central doorway. As the ground-plan of this structure is like that of 42, it is scarcely necessary to describe it specially. I calculated its exterior length at 12 m. 96 cm.

As the doorways of this temple also show a pattern of red bands and scroll-work on white stuccoed ground, it may be presumed that the interior was likewise decorated with painting.

The façade faces the northeast, and to its surfaces still cling remnants of the frieze, which prove that the style of its ornamentation was similar to that of the frieze of the Labyrinth.

The roof-comb has entirely fallen down, and the mass of débris covers the temple to half the height of the doorways.

Lintel 44, sculptured on the under side. This large lintel-stone has cracked into several pieces, probably owing to the uneven pressure weighing upon it since the falling down of the structure. Length, 182 cm.; breadth, 100 cm.; thickness, 28 cm.

The low relief which covers the entire span of 109 cm. is wholly calcined and has scaled off, but the pieces that fell down must have been carried away, for they do not lie in the doorway. From the remnants still over the entrance it is safe to conclude that the representation was similar to that of Lintels 45 and 46. At the feet of a principal personage crouches, in the attitude of a supplicant, another personage more simply dressed, and behind the principal personage a (double?) row of glyphs runs the whole length of the border.

Lintel 45, sculptured on the under side. Length of stone, 160 cm.; distance between the jambs, height of picture, including border, is 102 cm.; breadth of stone, breadth of sculpture, including border, 105 cm.; thickness of stone, 23 cm. This stone is also cracked, and it is calcined along the longitudinal edges where the flames burst forth. The main portions of the picture are preserved.

A sacrificial priest (?), represented in profile, holds in his raised left hand a large sacrificial knife, together with a large pendent ornament set with feathers. With his right hand he reaches out toward the head of the crouching supplicant, who on his part grasps the pendant with his right hand, and with his left the tassel of the scarf of shells.

The sacrificial priest is almost nude. Besides shoes, leg-bands, and cuffs, he wears only a waist-band and the large scarf of shell-work hung around his neck and falling down in front. The head-dress, resting on rayless stars, is not of exaggerated size, and finishes in a waving plume of feathers. The priest seems to have a large death's-head (?) attached to the lower part of his back. Behind the principal figure there is a vertical row of seven large glyphs, the lowest being entirely calcined. The glyphs above the crouching personage are almost wholly calcined. Besides these, there are five delicately incised, well-preserved small glyphs on the background (Fig. 64). Remains of dark-red color are visible only on the background.

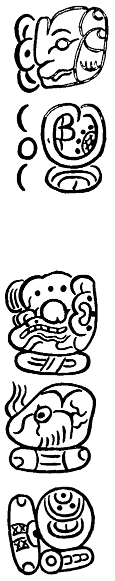

Fig. 64. — A Group of Glyphs on Lintel 45.

Lintel 46, sculptured on the under side (Plate LXVIII). Length of stone, 152 cm.; distance between the jambs, height of sculpture, including border, 109 cm.; breadth of stone, breadth of sculpture, including border, 109 cm.; thickness of stone, 23 cm. The stone is cracked into many pieces, owing to uneven pressure, but the pieces still hang together in their places. Almost the entire sculpture is scaled off and totally destroyed, owing to calcination. Along the whole edge of the façade — where the flames burst forth most violently — everything has scaled off. The crouching figure has totally vanished. Both hands, as well as the entire face and the head-dress of the principal personage, together with other portions, are wholly destroyed. Nevertheless, I photographed this lintel at night with magnesium light. The result naturally shows but little of the figures formerly sculptured upon it, but calls attention all the more to the vandalism here perpetrated.

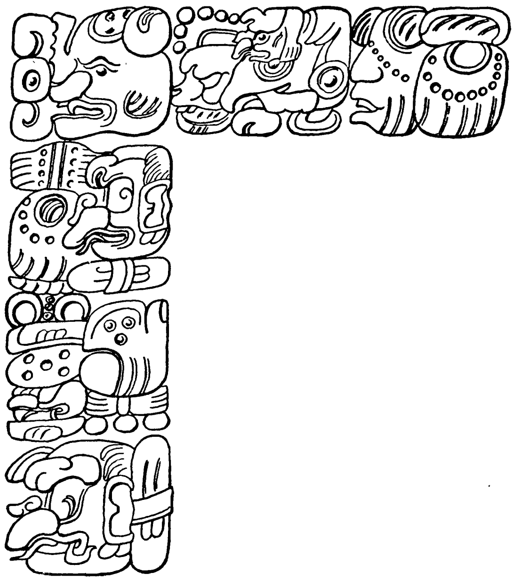

Fig. 65. — One of the Inscriptions on Lintel 46.

The principal personage extends his right hand toward the head of a figure crouching on the ground; in his left hand he holds some pendent object. I can speak here neither of a sash nor a girdle; it seems to me rather that the priest has on a kind of jacket of thin material, the sea-shell border of which can be distinctly seen, as can also the large scarf of shells hanging from the neck. Cuffs, leg-bands, and buskins are not absent. On each heel-guard there is a little Maltese cross ✠.

Behind the priest rises a double row of large glyphs, the lowest ones of which are calcined; hence only 9 + 9 + 3 are in relief. Of the glyphs above the crouching figure, only three are still intact; the others are calcined. Furthermore, on the background, meeting at a right angle, there are six very delicately executed miniature glyphs, which have escaped calcination (Fig. 65). The colors have disappeared in consequence of the fire.

The three pieces of sculpture last described are spirited in execution, and have a projection of about 2 cm. — very much greater than that of sculptured Lintel 42, for instance. The glyphs too are of especially fine workmanship. They seem, accordingly, to date from the best period of Maya art.

When moulds are to be made of these undersculptures after the method of Lottin de Lavalle, layers of wet paper are clapped against them, which are then pressed up and kept in place by a framework of sticks. It then becomes necessary, it is true, to kindle a slow fire underneath in the doorway, in order to dry the wet mould, which is as thick as a finger. The heat of the fire — which must never be excessive, as the framework and the mould itself would burn up — does not in the least injure the sculpture, which is besides protected by the thick mass of wet paper. When, after firing gently for about half a day, the dry paper mould is to be removed, it becomes necessary for the sake of one's own convenience to push aside the fire or to extinguish it. Only then is it possible carefully to remove the framework and detach the paper mould. I can imagine only two ways in which these beautiful sculptures could have been so abominably calcined. In all four instances (42, 44, 45, 46) the men either made too great a fire, which they left unwatched and returned to find the supports and the paper moulds were alike burned and the sculpture calcined, or, after the finished mould had been removed, the workmen must have flung the unused fuel upon the embers, and consequently calcined the sculptures. For my part, I make an energetic protest against such vandalism.

The Sacrificial Stone on the edge of the platform of Temple 44 (Plate LXXIX, 2). The platform (or upper terrace) upon which the temple stands, forms an esplanade about four metres in width, in front of the façade. From this there is a long descent, partly by means of high steps, partly by means of stairways, to a large terrace, which I call the second from the top. Investigating this descent, I discovered on the edge of the platform, just before the central doorway of the temple (Fig. 66), a large stone, the front face of which was ornamented horizontally with eight great glyphic characters, each composed of four smaller glyphs. This face of the stone was badly weathered, and most of the glyphs had become indistinct. I naturally regarded this stone as a lintel belonging to a lower projecting story, and I felt of its under surface as well as I could to find out whether it was sculptured or not, and in so doing discovered that this stone had not spanned an entrance, but that it was a part of the masonry of the terrace. While I was drawing the plan of the temple it became clear to me that this stone must lie on the floor of the platform, now deeply buried in débris, and that therefore there could be no question of a projecting lower story. I now thought it might be a fallen stela, and I began to examine the upper surface of the mysterious stone. After some of the débris had been cleared away, the beginnings of a magnificent low relief made their appearance. But then I found that the horizontal arrangement of the glyphs on the front face excluded the possibility that the stone had ever stood in a vertical position. Now it became clear to me that I had before me a sacrificial stone, which had been laid upon the platform. The reader will, I am sure, think it quite natural that I did not come to this conclusion at once, if he takes into consideration the fact that this is the only sacrificial slab of its kind which has ever been found in Yāxchilan.

After clearing away the rubbish, which had been piled up high over the stone for centuries, and had mercifully protected it from the rain and the mischief of man, we succeeded in setting it up on one of its narrow side-faces, and in taking an excellent photograph of its upper surface. Length of stone, 198 cm.; breadth, 75 cm.; thickness, 30 cm.

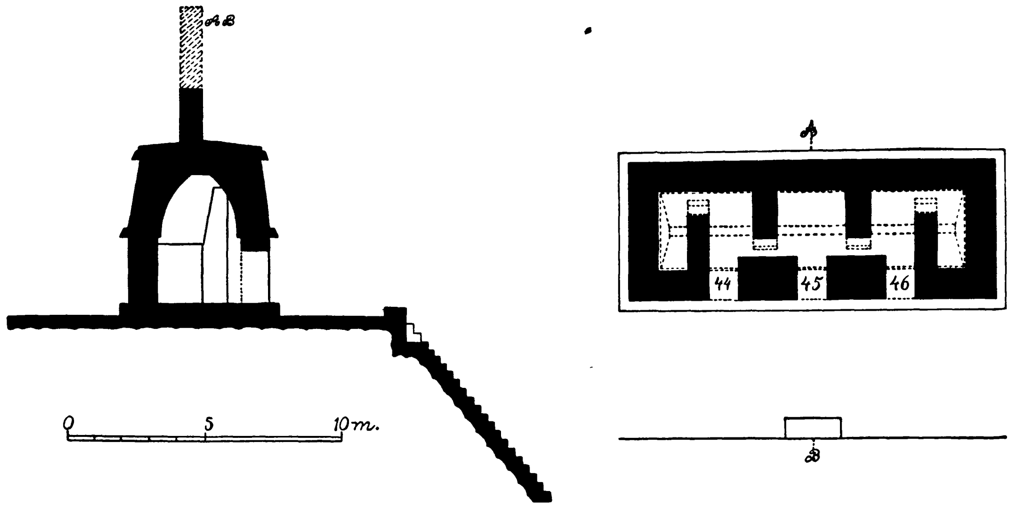

Fig. 66.—Structure 44: Section and Ground-plan (restored).

The low relief of the skyward face has a base of symbolical, grotesque faces and scroll-work. In the middle of the ornamental base is a large oval containing the expressive profile face of a god. A grotesque animal's face with great open jaws adjoins one side of the oval, and a scroll the other; below the oval, there is another large profile head of glyphic significance, with a second head attached to the forehead, and quite in the corner of the same side is a little oval containing a mammal, while, placed obliquely, in the other corner is another grotesque face.

Above the ornamental base kneels a man of high rank who, to judge by his bound arms, is destined (perhaps voluntarily) to be sacrificed. If he is an enemy he is receiving a certain amount of honorable deference, since he holds in his right hand a handsome round fan of feather-work, and besides has not been deprived of his head-dress adorned with feathers. The bow of his sash falls down in front, and upon it are incised two glyphs. This figure is represented in front view, excepting the face. Above this victim intended for sacrifice rise two rows of five glyphs each, above which is the initial glyph occupying a space equal to that of two of the others. This inscription forms one half of the surface of the sculpture above the ornamental base, while the other half is filled out by two rows of thirteen glyphs each, — a total of thirty-seven large glyphs.

Under the protecting rubbish the sculpture was so well preserved that the nicest details of the glyphs are still perfectly distinct, and my photograph can be made available for purposes of deciphering. As already stated, nothing like this has been found on any of the other temple terraces.

The subjects represented on the three lintels indicate that this temple (No. 44) was used chiefly for sacrificial purposes. Which god it was to whom sacrifices were here made, might possibly be disclosed by the half-length picture in the oval described above.

Structure 45. This structure is separated from the 44th by a narrow passage one metre in width. It consists of a rather long vestibule with a single entrance and a very narrow apartment of the same length, with an entrance from the vestibule. The vestibule is half fallen down, but the steep triangular vaulting of the rear apartment is still well preserved. The large lintel of the front entrance has, unfortunately, no design.

Structure 46. A few metres from the left flank of Structure 45 and on a lower level stands Structure 46. This is of considerable size and its façade likewise faces northeast. Three doorways in the façade open into the front apartment and a doorway in the middle wall leads to the rear apartment. The lintels of this structure also are unsculptured.

Structure 47. From the platform of Structure 46 a stairway leads down to that large general terrace, which I call the second from the top. From here the populace probably witnessed the rites performed upon the platform of Temple 44. This terrace is crossed, at a right angle to the left wing of Structure 46, by a small, now ruined edifice (No. 47) which must naturally have faced southeast.

Structures 48 and 49. Now turning back behind Structures 46 and 45 we arrive at a little platform upon which are two structures now converted into two heaps of stones. One of them, No. 48, is placed transversely to No. 46; the other, No. 49, runs parallel with 45. Leaving this smaller plateau and mounting a few metres higher, we reach the larger plateau, which is surrounded on all sides by structures toward which Structures 44, 43, and 42 turn their backs.

Structure 50. The northwest side of the plateau is occupied by the heap of ruins, No. 50.

Structure 51. This large structure occupies the southwest side of the plateau. This construction, facing north-northeast, belongs to the category of those massive terraces which I have described under 4, 5, and 8. A broad stairway leads to a first terrace or platform. Above this rises a second, the actual upper terrace, upon which probably stood three lesser constructions (templetes ?) which have now fallen.

Structure 52. This wholly ruined structure on the southeast side of the plateau formed the connecting link with Structure 42 with which this description was begun.

While from the platform of Structure 51 there is a very good view in the direction of the neighboring southwestern mountains, Temples 42 and 44 afford a magnificent survey of the endless mountain chains which cross and re-cross the wilderness between Yāxchilan and Peten-Itza. The river below is naturally invisible. It follows from my description that with the striving for architectural effects, strategical requirements were also taken into consideration in the plan of the city. Thus the Lesser Acropolis formed for those times an impregnable citadel. I believe that the city, defended by inhabitants so well versed in the arts of war, was never conquered by an enemy during the long period of its existence.

It seems scarcely necessary to give an abbreviated list of the principal structures, since most of them can be easily remembered by their simplified names, such as "Labyrinth," "Red Shore Temple," "Bird Temple," "Temple of Ketsalkoatl," "South Temples, I, II, III," etc. In addition to the principal structures, there are countless smaller ruins and foundation walls. It also seems superfluous to place in a special list the circular altars which were formerly covered with interesting inscriptions and sculptures, numbering many more than a hundred, since they have now lost all interest, owing to the action of the elements.

However, a list of the stelæ and lintels, giving a review of the whole, may be deemed advisable by some of my readers, especially as it has been quite impossible to give numbers to the sculptures corresponding with each other or with those of the structures.

LIST OF THE STELÆ OF YĀXCHILAN, EXAMINED 1897–1900.

STELÆ BELONGING TO THE ARCHITECTURAL COMPLEX OF THE TEMPLE OF KETSALKOATL. (STRUCTURE 33.)

Stela 1 (Plate LXIX). Human side destroyed. Deity side: peculiar ornamental base; above it, the beneficent god with chest of good fortune and rope of honey; a supplicant. Upper finish: two ovals with human figures; a half-length figure; eight heads in profile; 23 glyphs + 3 incised ones preserved.

Stela 2 (Plate LXXII, 1). Deity side destroyed. Human side: the armless warrior. The glyph of the base and eight additional glyphs.

STELÆ BELONGING TO THE TEMPLE OF THE BIRD SACRIFICE. (STRUCTURE 20.)

Stela 3. Human side destroyed. Deity side: the beneficent god with chest of good fortune and honey rope; a man and woman supplicating; upper part shattered; seven glyphs.

Stela 4 (Plate LXX). Human side destroyed. Deity side: symbolical base with the sign of the sawfish; beneficent god with chest of good fortune and honey rope; a male and female supplicant; middle portion destroyed; magnificent finish; two small ovals with human figures, a half-length figure, eight profiles; seven well-preserved glyphs on background.

Stela 5. Human side destroyed. Deity side: the deity (?) holds in his right hand a lance upon which is transfixed an animal's head; his ornaments are eight medallions, partly round and partly square; nine glyphs at the top.

Stela 6 (Plate LXXI). Human side destroyed. Deity side: beneficent god with chest of good fortune and honey rope; no supplicant at his side, but a personage of rank sitting Turkish fashion serves as the ornamental base; upper finish similar to that of Stelæ 1, 4, and 10; 9 large glyphs + 10 smaller ones.

Stela 7. Human side destroyed. Deity side: the base exhibits the monkey and the rabbit in ovals of scroll-work; the beneficent god, with the chest of good fortune at his feet, lays the honey rope (a net?) over the face of the supplicant; top entirely destroyed; twenty glyphs preserved.

STELA BELONGING TO THE TEMPLETE OF SEPULCHRAL PYRAMID 18.

Stela 8. Broken and scaled off; probably sculptured only on one side; oval containing half-length figure; not photographed.

STELA BELONGING TO SEPULCHRAL PYRAMID 36.

Stela 9 (Plate LXXII, 3). Human side destroyed. Deity side: beneficent god with horn of plenty in each hand.

SOUTH TEMPLE I. (STRUCTURE 39.)

Stela 10 (Plate LXXIII). Human side: fourteen glyphs as a base; a warrior of high rank, one of a lesser grade, and two other personages; upper finish destroyed. Deity side: the nice detail of the work has been effaced on the lower two thirds. Principal personage in front view, and two secondary figures; upper finish preserved; two ovals with little figures, a large head in profile, and eight other faces in profile.

SOUTH TEMPLE II. (STRUCTURE 40.)

Stela 11 (Plates XLIII, 1, LXXIV, LXXV). The only stela still standing upright. Human side: thirty-five glyphs as a base; two warriors of high rank standing opposite one another; twenty glyphs on the background. Upper finish shows four faces in profile, scroll-work, two ovals with small human figures, and a half-length picture. Deity side: soothsaying priest with mask, three plebeians; above, two ovals with little human figures; twenty large glyphs.

Stela 12 (Plate LXXVI). Only the lower and upper part in the interior of the temple; middle portion missing. Human side: upper inscription, 16 + 4 half glyphs. Deity side: inscription of twenty-four glyphs at the top.

Stela 13 (Plate LXXII, 2). Deity side destroyed. Human side: a man with a staff; a feathered round flower above the head-dress; upper finish of sixteen glyphs.

Stela 14. Human side and deity side destroyed.

SOUTH TEMPLE III. (STRUCTURE 41.)

Stela 15 (Plate LXXIX, 1). Has only a human side; other side plain. A warrior and a captive; eighteen glyphs on background.

Stela 16. Deity side destroyed. Human side: the Halachvinic; eight glyphs.

Stela 17. Not found (?). 17 B. on the mountain side; both sides destroyed.

Stela 18 (Plate LXXVII, 1). Deity side destroyed. Human side: a warrior and a captive. The upper finish consists of thirty glyphs; ten more glyphs on background, a total of forty glyphs.

Stela 19 (Plate LXXVII, 2). Deity side destroyed. Human side: a warrior with a serrated lance and a captive. The upper finish has ten glyphs; about ten more glyphs on the background. This is the most injured of all the stelæ of Yāxchilan.

Stela 20 (Plate LXXVIII). Ends in wedge-shaped arch, and is broken in two pieces. Deity side destroyed. Human side: warrior with tiger-helmet; man with tiger-skin over his back. On the background seven glyphs. In the angle of the arch, eight glyphs; a total of fifteen glyphs.

Of the twenty stelæ, three (Nos. 8, 14, 17 B.) were not photographed.

LIST OF SCULPTURES ON THE LINTELS OF THE TEMPLES AND PALACES OF YĀXCHILAN, EXAMINED 1897–1900.

TEMPLE OF KETSALKOATL. (STRUCTURE 33.)

Lintel 1 (Plate XLVI), sculptured on under side. An Ahaucan with the small image of a deity in his right hand; behind him, a young girl bringing a sacrificial gift in a little pouch; thirty-four glyphs in all.

Lintel 2 (Plate XLVII), sculptured on under side. The Ahaucan with a ketsal cross in each hand, another personage of rank with a ketsal cross in his right hand; twenty-three glyphs in all.

Lintel 3 (Plate XLVIII), sculptured on under side. An Ahaucan with ໑-shaped helmet upon his head, with another personage of rank opposite. Each holds out toward the other the small image of a deity; twenty-four glyphs in all.

STRUCTURE 34 (SITUATED BEHIND THE TEMPLE OF KETSALKOATL).

Lintel 4, sculptured on under side. The preserved half shows a sacrificial priest wearing a tiger helmet and holding a sacrificial knife in his right hand. The other half is destroyed.

Lintel 4 B. The sculpture on the under side of the other lintel is probably quite worn away.

STRUCTURE 1.

Lintel 5 (Plate XLIX), sculptured on the under side. A woman with the little pouch containing a sacrificial gift standing before the Ahaucan with a ketsal cross in each hand. 15 + 1 glyphs.

Lintel 6 (Plate L), sculptured on the under side. The principal personage carries in his left hand a cone-shaped standard with the small figure of a deity on the truncation; in his right hand he holds a claw-footed sceptre. The second personage holds a dish (?) in his right hand and a claw-footed sceptre in his left. 14 glyphs.

Lintel 7 (Plate LI), sculptured on the under side. A woman brings the pouch with sacrificial gifts to the Ahaucan, who holds toward her the little image of a god. The Ahaucan wears a ᘓ-shaped helmet upon his head; thirteen glyphs.

Lintel 8 (Plate LII), sculptured on the under side. Two warriors and two captives. On the background twelve rather indistinct glyphs.

THE TEMPLE OF THE HALACHVINIC. (STRUCTURE 2.)

Lintel 9 (Plate LIII), sculptured on the under side. The Halachvinic with a second chief, both armed with bows and arrows; sixteen glyphs on the background.

THE DESTROYED STRUCTURE 3.

Lintel 10 (Plate LIV), sculptured on under side. Contains forty-eight glyphs.

Lintel 11, sculptured on the under side. A similar inscription, with glyphs entirely worn away.

THE TEMPLE OF THE BIRD SACRIFICE. (STRUCTURE 20.)

Lintel 12, sculptured on the under side. Two warriors and four captives; eighteen glyphs on the background, which have become quite indistinct.

Lintel 13, sculptured on the under side. A woman of rank brings a plate with a bird upon it to the Ahaucan, who holds toward her the half-length image of a god; twenty-five glyphs in all.

Lintel 14 (Plate LV), sculptured on the under side. The representation is similar to that on Lintel 13; twenty glyphs in all.

STRUCTURE 21.

Lintel 15, sculptured on the under side. Sawed off.

Lintel 16, sculptured on the under side. Sawed off.

Lintel 17, sculptured on the under side. Sawed off.

THE STRUCTURE OF THE INSCRIPTIONS. (STRUCTURE 22.)

Lintel 18 (Fig. 48), sculptured on the under side (from the rear entrance); twenty incised glyphs.

Lintel 19, sculptured on the under side (from the side entrance). Incised glyphs scaled off.

Lintel 20, sculptured on the under side. The main portion probably taken away. Only a small fragment of upper part found. Number of glyphs estimated at twenty-nine.

Lintel 21 (Plate LVI), sculptured on the under side; thirty-two glyphs. Broken in the middle.

Lintel 22 (Plate LVII), sculptured on the under side. Thirty-two glyphs.

Lintel 23, sculptured on the under side. Probably taken away. As a circular altar belongs to this sculptured lintel, it is probable that the latter contained a figure.

THE TIGER TEMPLE. (STRUCTURE 23.)

Lintel 24, sculptured on the under side and exterior face. The sculpture on the exterior face, probably consisting of eight large glyphs, had been battered off with an axe! The undersculpture had been taken away after the mass of stone at the back had been battered off.

Lintel 25, sculptured on under side and exterior face. The sculpture on the exterior face as well as that of the under side has been sawed off.

Lintel 26 (Plates LVIII, LIX, 1), sculptured on under side and exterior face. The sculpture on the exterior face consists of eight large, rounded glyphs, for the most part composed of four lesser ones.

Undersculpture: A woman of rank presents to the sacrificial priest an animal's head transformed into a helmet; fifteen very delicately executed glyphs and about six which have become invisible.

THE STRUCTURE TRANSVERSELY TO THE TIGER TEMPLE. (STRUCTURE 24.)

Lintel 27 (Plate LIX, 2), sculptured on exterior face; sixteen glyphs, well preserved.

Lintel 28 (Plate LIX, 3), sculptured on exterior face; sixteen glyphs. The stone is still in place.

THE PALACE OF THE SEVEN CHAMBERS. (STRUCTURE 10.)

Lintel 29 (Fig. 42), sculptured on under side. Well preserved and still over the doorway to which it belongs; twenty glyphs.

Lintel 30 (Plate LX), sculptured on under side; twenty glyphs.

Lintel 31 (Plate LXI), sculptured on under side; twenty glyphs.

Lintel 32 (Plate LXII), sculptured on under side. A woman of rank presents a pouch with sacrificial gift to the Ahaucan, who holds a small idol toward her; twenty-six glyphs.

Lintel 33 (Plate LXIII), sculptured on under side. Warrior with ୨-shaped helmet holds a quiver with bow and arrows in his right hand; twenty-five glyphs.

STRUCTURE ADJACENT TO THE PALACE OF THE SEVEN CHAMBERS. (STRUCTURE 12.)

Lintel 34, sculptured on under side. Still in place, but much cracked and walled in; thirty-two glyphs.

Lintel 35, sculptured on under side. Sawed off.

Lintel 36, sculptured on under side. Weather-worn carving; a man of rank holds out a manikin.

Lintel 37 (Plate LXIV), sculptured on under side; thirty-two glyphs, perfectly preserved.

STRUCTURE 16.

Lintel 38 (Plate LXV, 1), sculptured on exterior face. Figure of a woman sitting Turkish fashion and holding a "decorative serpent" in her arms; sixteen glyphs.

Lintel 39 (Plate LXV, 2), sculptured on exterior face. A man gracefully reclining, intertwined with "decorative serpent;" sixteen glyphs, admirably preserved.

Lintel 40 (Plate LXV, 3), sculptured on exterior face. Figure of a woman sitting Turkish fashion with "decorative serpent" in her arms; sixteen glyphs. This stone still rests upon its supports.

STRUCTURE 42, BELONGING TO THE LESSER ACROPOLIS.

Lintel 41, sculptured on under side. Sawed off.

Lintel 42 (Plate LXVI), sculptured on under side. Still in place over the doorway to which it belongs, but partly calcined. An Ahaucan holds the little figure of a god out toward a second personage of rank, who presents to the Ahaucan a round object and a sceptre (?). Nineteen preserved glyphs, and some more which have been calcined.

Lintel 43 (Plate LXVII), sculptured on under side. The principal personage holds with his right hand a cone-shaped standard, upon the truncated top of which is seated the small figure of a god. A woman of rank presents to the principal personage a dish containing a serpentine object. Eight well-preserved glyphs, and six partly battered off.

STRUCTURE 44, BELONGING TO THE LESSER ACROPOLIS.

Lintel 44, sculptured on the under side. The stone has been cracked in pieces and the fragments removed. Certain indications lead to the supposition that the representation upon it was similar to those of Lintels 45 and 46.

Lintel 45, sculptured on under side. Cracked and for the most part calcined. A sacrificial priest holds a sacrificial knife with certain pendants in his uplifted left hand; he stretches his right hand out toward the head of a captive (?) crouching before him. Some of the glyphs are preserved, and some are calcined.

Lintel 46 (Plate LXVIII), sculptured on under side. Cracked and almost wholly calcined. The priest stretches his right hand out toward the head of a person crouching on the ground; in his left hand he holds the peculiar pendants. Some glyphs are still preserved, others wholly calcined.

Of these forty-seven lintels (if 4 B is included), four (*i. e.*, 4 B, 11, 19, and 36) were not photographed, because they were completely destroyed, and ten (*i. e.*, 15, 16, 17, 20, 23, 24, 25, 35, 41, and 44), because they had been removed.

Drawings were made of three, 18 (Fig. 48), 29 (Fig. 42), and 34. The design on the last is incomplete, owing to injury. All the others were photographed either in the daytime or at night.

XIV.

VISIT TO ANDRES BOLON.*

When my work in Yāxchilan was finished, my men were completely discouraged with regard to undertaking further explorations and ardently longed to return to Tenosique. Such is the character of these people that even for the highest wages and with the best treatment, they cannot be induced to continue at one pursuit for any length of time. My success in having secured their services for seven months may be regarded as the utmost that can be accomplished. Nevertheless it was my wish to push forward at least as far as the lower course of the Rio Lacantun, not so much to undertake any serious work — especially as my photographic material was exhausted — as to institute inquiries at the neighboring monterías as to whether further ruins had been discovered within their precincts. I therefore persuaded my impatient men to follow me as far as the Lacantun River. They finally consented to do this, since it involved only what might be regarded as an excursion without any hard work.

Our superfluous luggage and the paper moulds were concealed in an abandoned temple to be called for on our return. In this way the difficulty of the reconnoissance was materially simplified.

About two Mexican leagues above the ruined city, opposite the mouth of the seemingly insignificant Arroyo de Yāxchilan, lie the ranchitos of José María Jiménez (mentioned in an earlier report) and of his sons and kindred, where we passed one night.

Notwithstanding the fact that in their search for caoutchouc, *hule*, Jiménez and his people are accustomed to traverse the entire Guatemala shore as far as El Cayo, they had never seen anything but *vestigios* and nothing that could be called standing ruins. Otherwise they would readily have guided us. It is extremely difficult, generally speaking, to discover a ruin containing anything of interest, and this is in part due to the fact that chains of cities, so to speak, attained architectural development along certain lines and not along others.

To gratify those who desire to have as full a description as possible, I may add that the actual and larger Yāxchilan River flows in a direction opposite to that of the smaller stream of the same name, and as a matter of fact into the Rio San Pedro (-Limon). As it is easy to lose one's way in this wilderness of which no topographical charts have ever been made, travellers, on reaching the smaller stream mentioned above, believed it to be the true Yāxchilan and therefore gave it that name. Subsequently, this was found to be an error, but in popular usage both rivers are called by one and the same name. Hence I designate the river flowing to meet the San Pedro-Limon, "el Yāxchilan grande," and that emptying (directly) into the Usumatsintla, "el pequeño Yāxchilan," which will obviate all confusion.

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* Living on the Guatemala side of the Usumatsintla River (April, 1900).

We took advantage of our stay with Jiménez to buy provisions for the trip up the river, and thus fully equipped we started on our journey to the montería "Orizaba" situated four leagues farther up. This montería belongs to a German-American by the name of Schindler, and is situated on the left (Mexican) shore.

A short distance above the entrance of the Yāxchilan, the Usumatsintla again winds along through a low mountain range. For some distance the ascent is rendered difficult by numerous beds of rock, between which it was necessary for us to force our way. Enormous caymans, basking on these rocks, plunged noisily into the water at our approach. After a rather toilsome journey we reached the montería Orizaba, where we temporarily stored our luggage.

I had previously ascertained that there were some heaps of ruins in the forest behind the present location of the huts of the woodcutters. I therefore availed myself of this opportunity to inspect the most important of these ruins and to search for sculptures. The principal structure must once have been by no means insignificant. Remains of a stone stairway can still be distinguished, leading up to a terrace the superstructure of which is in utter ruins.

At this montería we succeeded in persuading an intelligent man, Manuel Reyes by name, to accompany us to the Guatemala side on a visit to the only Indian living there, Andres Bolon by name, who was well acquainted with the region and whose final opinion as an expert I wished to obtain as to whether there was actually nothing of interest in the region on the right bank.

When we were ready we embarked, accompanied by Reyes, in order to travel three kilometres down the river again to the place where a small stream "El Arroyo de Bolon" empties into it on the right. We entered the stream for the purpose of fastening our cayuco at a spot hidden from passers-by. Places where one embarks or lands are called in this country "el paso," hence the point where we landed is called "El Paso de Bolon," because that Indian's place is reached from here, and at this spot Bolon himself embarks when he wishes to go to some other montería.

On the right bank of the arroyo we pushed forward into the magnificent forest of tall trees frequently interspersed with guano and corozo palms. While traversing the very first league we came to a small ruin, where, as several heaps of débris bore witness, stone buildings had once stood.

After travelling almost four leagues (about thirteen kilometres) we emerged on a savanna covered with succulent grass, through which we had to walk in order to reach Bolon's huts. On nearing these, I sent Reyes ahead, who was on friendly terms with the family, in order not to alarm them, and to apprise them of our coming.

In these huts we met two of Bolon's wives with their children and his eldest son, a lad of about fifteen years of age, Bolon himself was absent. Our reception was a friendly one and an empty hut was assigned to us. The women soon brought to each of us *una surta de pezcados*, which is the name given to a *bejucco* (piece of vine) having strung upon it a dozen half-cooked fish dried in the sun (*mojarras*), and some large bananas and tortillas. Here was a repetition of what I had so often experienced; namely, wherever the Indians are not affected by the Spanish element, food is remarkably abundant. Wherever the people have come under Spanish influence, we have sometimes been unable to obtain a single miserable fish even at a high price. Now each of us received a dozen large delicious fish, which we could hardly consume in three days.

We were rather weary and also quite hungry and therefore enjoyed a repast of the fish and bananas slightly roasted at the fire; we also made coffee and then sought our night's quarters, fully protected, under our *mosquiteros*, from the gnats which swarmed hither in dense multitudes from the laguna near by.

Regarding the circumstances of this man, — who preferred the free life in the wilderness to the constraints of a civilization which had conferred but little good upon him, — the following can be said: Bolon is an Indian or half-breed from Tenosique and was the *mozo adeudado* (that is, one who serves another for debt) of a business man of that town. The name Bolon is an abbreviation, the full name being Bolonchac (*bolon-tšak*=nine-red), which is the Indian name for a favorite species of quail the plaintive call of which in the silence of the night or in the early morning is heard at a great distance. Overwhelmed by his debt and seeing no better future before him, he went many years ago among the Lacantun Indians, who at that time were settled on the right bank of the Usumatsintla. Bolon therefore belongs in the category of those who in this republican land are called *mozos huidos;* but it may be incidentally mentioned that subsequently he cancelled his indebtedness with caoutchouc, *hule*, and at the present time he has nothing more to fear. As a Maya-speaking Indian from Tenosique he had no difficulty in making himself understood by the Lacantuns, whose dress and customs he adopted, and who gave him a wife. In the course of time many of these Indians moved to distant inaccessible wildernesses, others died, and in this way more women and children fell to Bolon. The last chieftain of the race, when dying at an advanced age, even conferred upon Bolon his priestly office, and earnestly impressed upon him his obligation to watch over the graves of the departed, and enjoined upon him that, when he in his turn should see death approaching, he should place in the temples at Yāxchilan the incense vessels which are in the temple hut by the graves.

This Indian settlement, where the incense vessels still remain, and where Bolon and the remaining women and children yearly burn copal and offer sacrifices, must be about two or three leagues (two or three hours' journey) below Bolon's present establishment.

Although it is not to be supposed that any valuable historical or religious traditions could have been preserved by these people, considering the extremely low intellectual condition into which they have all degenerated, it is nevertheless interesting to note how the last remnants of this race have adhered, amid every hardship, to a kind of ancestor worship, and how the memory of the former greatness and sacredness of Yāxchilan has endured among them. At any rate, we may take it for granted that Bolon has acquired a full knowledge of the habits and customs and also of the religious conceptions of the Indians with whom he has lived for so many years. Whoever should succeed in gaining his confidence might acquire much interesting information, though presented in a vague and confused style.

Thanks to our *mosquiteros*, we passed a comfortable night. We invited young Manuel Bolon to take breakfast with us, and chatting with him about indifferent matters, I introduced questions relative to that which interested me, and thus tried to find out from him whether there were any ruins or sculptures on this side of the Usumatsintla. The young man stated that he had never seen a ruin, but he knew of a *cueva* (cave) on the top of the mountain on the eastern shore of the laguna. If we wished, he would guide us thither. We accepted his offer so that the day might not pass quite unprofitably.

We had to go only about three hundred paces from the huts to reach a small lake, the greatest extent of which in the dry season may measure about one and a half kilometres. As this lake has no name, I gave it for the time being the full name of the Indian owner of the montería, "La Laguna de Bolonchac." (See map, Plate I of this volume.) There is said to be a series of small lakes in this region which have never been explored by Europeans.

Fortunately Bolon had a cayuco — a boat made of a hollowed-out tree-trunk — in which we embarked. Without stopping in the more shallow parts of the laguna, we rowed toward the mountain range, where the water attains a considerable depth and where fish are exceedingly plentiful. Water-fowl of various species enlivened the mirror-like surface. We were especially interested in some large black and white ducks, which, however, were frightened and flew away before we could get ready to shoot them. High in the air circled some beautiful *coscacuauhtli*, "king vultures" (*Cathartes papa* Linn.), whose black and white plumage glistened in the sun. This noble bird — which the Spaniards call "El Rey de los Zopilotes ' — can very rarely be observed in its wild state.

We soon reached the wooded slopes of the little mountain range and fastened our cayuco to the roots of an overhanging tree. The ascent was very steep and rocky. After reaching the summit of the mountain, we examined the slope on the other side and soon found the rather spacious open cave, which in ancient times probably afforded an acceptable shelter to Indians hunting in the adjacent forests or fishing in the lake. I at once examined the walls to see if there were not pictures of some kind cut in the rock.

In the centre of the cave where the ground had been somewhat levelled, there was an almost vertical boulder about two and a half metres high. On the wall back of this rock an oval stalactite had formed in the course of years. Into this two round holes for eyes, two quite small ones for nose, and a short line for the mouth had been cut, perhaps by people of a long-vanished race. It is easy to imagine that this rock in front of the human face served in the most primitive fashion to hold incense vessels or small sacrificial gifts.

On searching the corners of the cave for potsherds, I found a few, which seemed to belong to the general Maya-Lacantun period.

I named the cave "La Cueva de la Cabeza," and made a little sketch of the cave with the stone altar and the face on the stalactite.

A heap of stones near the cave seemed to me to be the remains of a building once standing in the vicinity. As we paused on the mountain top and gazed in the direction of Peten-Itza over the boundless wilderness intersected by mountain ranges of not inconsiderable dimensions, we beheld nothing but a vast uninhabited and unexplored tract of country.

Then we descended to our cayuco to explore further the laguna and to fish in the most favorable places.

My men threw in their hooks and with such success that at each throw a fish rose almost instantly to the bait. These fish were *mojarras*, — or *tencuayacas*, as the natives call them, — and were from 25 cm. to 35 cm. long, having eight black spots on each side. In a short time we caught fully a hundred of these delicious fish, so that the entire bottom of the cayuco was covered with them. We also saw great numbers of small fish, *sardinas*, which probably served as food for the *tencuayacas*. In the distance huge alligators swam lazily about.

A gorgeous vegetation is developed on these shores. Many trees, like the *mucuilishuatl* and *chutté*, showed a profusion of beautiful pink and white blossoms. We also saw a great deal of *palo de tinte*, which no one here thinks of turning to profit.

Late in the afternoon we returned to the huts in a contented frame of mind, without, it is true, having made any important discoveries.

While we were engaged in cooking, Andres Bolon appeared upon the scene. When Reyes had explained the purpose of our visit, Bolon came into our hut to pay us his respects and to offer his services. At first, of course, I refrained from asking him troublesome questions. Not until late in the evening, after Bolon with his wives and I with my men had eaten an abundant repast, and Bolon had come again to our camp-fire, did I attempt to settle the most important question as to whether he had ever seen ruins in the wide tracts through which he roamed.

I regret to report that the result of our conference — at which Reyes faithfully assisted — was negative. Bolon positively asserted that he had never seen a standing structure like those in Yāxchilan; that only here and there foundations, remains of walls, heaps of stones (*cuyos*), etc., were to be found, nothing worth photographing: . . . *hay cimientos . . . pedazos de pared . . . cuyos . . . en fin vestigios donde se conoce que há habido población . . . pero ruinas en pié, como las de Yāxchilan, no las hay en ninguna parte!* . . . Furthermore, Bolon offered to guide me to the *vestigios* of which he knew.

While convinced that a journey through this wilderness to all the picturesque lakes and little mountain ranges would be of very great interest to the naturalist or to the artist, I decided to leave such an expedition for some future occasion and at present to return to "El Paso de Bolon" in order from there to continue the voyage up the river. On the next morning, therefore, we prepared for the return journey and took leave of Bolon and his wives in the friendliest manner.

Casting a final glance upon this paradisiacal little spot of earth, I could not refrain from thinking that it might be regarded as a remarkable fact that I, Teobert Maler, in the last year of the nineteenth century, had encountered in that vast wilderness on the right bank of the Usumatsintla — opposite the ancient Yāxchilan — a single inhabitant — a *mozo huido* — with the wives of deceased Indians and a very few children, the last remnant of their race.

Conqueror and conquered have both vanished from this region, leaving no trace behind. The forest primeval has again asserted its rights.

XV.

SAN LORENZO.*

Upon our return to the montería "Orizaba," we immediately set out on the voyage upstream. The river again forces a passage through a small mountain range, which is the last on the way from Tenosique and the first as one travels down from the mouth of the Lacantun. Here in its passage between the precipitous rocks the river is often scarcely twenty-five to thirty metres wide, which strikes one as remarkable, since it has already received the vast volume of water from the Chixoy and Lacantun, and much farther up — before the entrance of these tributaries — it is from three to five times as broad.

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* On the left bank of the Lacantun River. (Middle of April, 1900.) Mexican territory, in the State of Chiapas. (See map, Plate I, of this volume.)

After a toilsome passage of about two leagues, we came to the recently established montería, " La Esperanza," which belongs to the Schindler concession and is situated on the left (Mexican) shore. Having received a very courteous invitation from the manager, Sr. Manuel Otero, we spent the night here, and, as usual, made inquiries relating to our research.

The huts of this settlement were three leagues from the mouth of the Lacantun. Travelling through this no longer mountainous region, we passed two stratified formations of rock with water pouring over them. One was called *el Chorro chico*, and the other, which with its waterfall was very picturesque, *el Chorro grande* (on the right Guatemala shore).

In this tract we were again amazed at the luxuriant growth of the trees, among which were *humpetskin* and *guayacan* trees in the full glory of their wealth of yellow blossoms.

Along both sides of the triangular point of land, which is formed by the conjunction of the Lacantun and Usumatsintla rivers, there are huts built by settlers. This colony is called " Tres Naciones." We now turned into the Lacantun, the large tributary river on the left side. After rowing about a league, we came to the enormous bed of stratified limestone which the natives call *El Planchon de las Figuras.*

It is certain that an ancient city once stood here along the left high shore of the river. This is proved by the fact that in the course of the slight excavations which have been made by the few people settled here — for example, in building a hut — numerous flint lances and arrow-heads, axes of a hard green stone, stone beads, potsherds, etc., have come to light.

The surface of this bed of limestone, which is almost horizontal, having only a very slight incline, forms in the dry season a level beach about one hundred and fifty metres long, and from thirty to forty metres wide.

The inhabitants of the neighboring country have evidently used this large, smooth, and conveniently situated surface to immortalize themselves or their kindred, buried perhaps near by on the high shore behind the rock, by carving low reliefs, or by merely making deep incisions. This vast surface may once have contained nearly a hundred of these designs of the most varied kind. Many have become entirely obliterated, partly owing to natural causes, and partly to the ignorance of the people now living in the neighborhood, and to the thoughtlessness of travellers who at night kindle their campfires on the surface of the rock often directly on one of the pictures. Nevertheless a considerable number are still plainly discernible.

The " Planchon " or " Playon " with its pictures is visible, however, only in the dry season. In the rainy season it is entirely hidden beneath the water. Hence every one who came down the river gave me the following advice: . . . *ya quedó completamente fuera el planchon* . . . *ahora conviene que suba Usted el rio arriba para verlo*. . . .

We secured our craft to a rock and decided to stay here two days. I had the surface of the stone wherever figures were still discernible swept clean and sprinkled with water, for the purpose of making at least temporary sketches of the principal outlines of the best-preserved pictures. It turned out that no satisfactory drawing could be made during the day owing to the unfavorable light. Not until about five o'clock in the afternoon — when the rays of the western sun struck the stones at an acute angle — were the still preserved designs plainly distinguishable. At this hour I hastily filled in my temporary sketches on which the outlines and measurements were merely indicated.

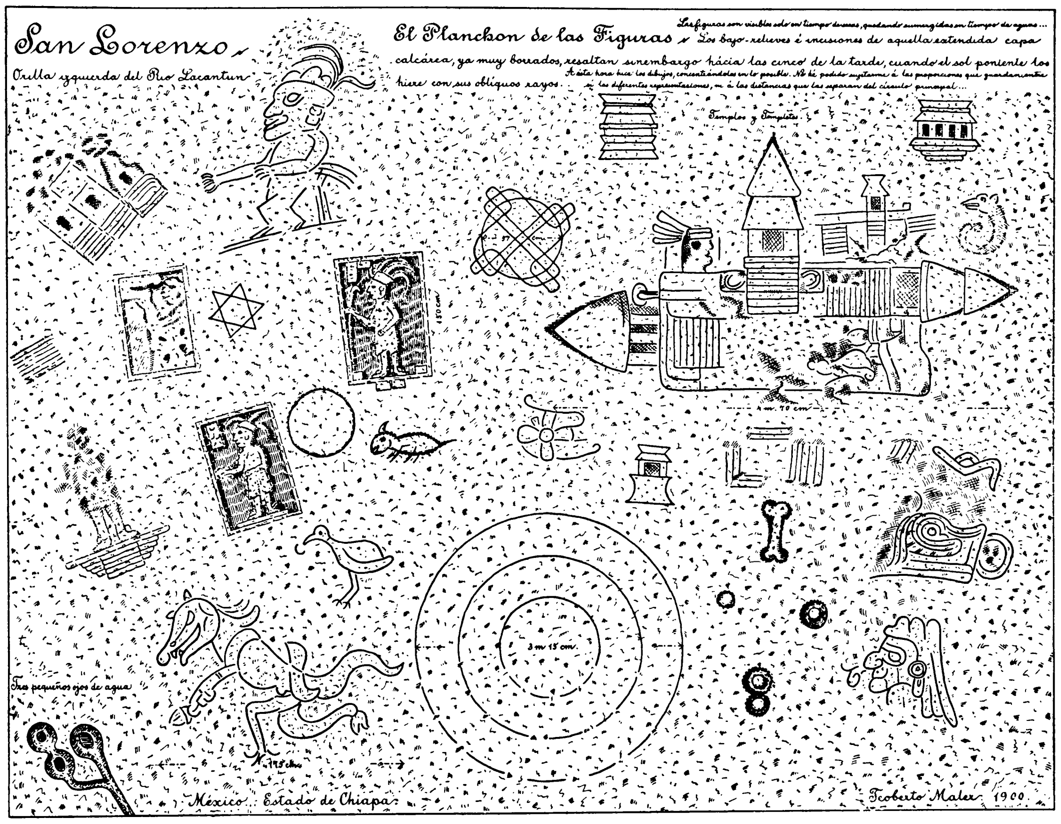
San Lorenzo.
Orilla izquierda del Rio Lacantun.
El Planchon de las Figuras.
Las figuras son visibles solo en tiempo de secas, quedando sumergidas en tiempo de aguas...
Los bajo-relieves é incisiones de aquella extendida capa calcárea, ya muy borrados, resaltan sinembargo hácia las cinco de la tarde, cuando el sol poniente los hiere con sus oblicuos rayos.
A ésta hora hice los dibujos, concentrándolos en lo posible. No hé podido sujetarme á las proporciones que guardan entre sí las diferentes representaciones, ni á las distancias que las separan del círculo principal...
Templos y Templetes.
3 m 15 cm.
Tres pequeños ojos de agua
México. Estado de Chiapa.
Teoberto Maler 1900.

Fig. 67. — Rock Carvings: San Lorenzo.

Referring to my finished drawings (Fig. 67), I shall confine myself here to a few remarks. Near the centre of this rock are several large concentric circles—probably indicating a circular altar for sacrificial gifts—around which some of the more important figures, especially the low reliefs, are grouped.

These reliefs are evidently a substitute for sepulchral stelæ. Unfortunately only crude outlines remain of the personages depicted upon them.

The largest design, which is 4m. 70 cm. long, represents a plaza surrounded by temples. Both the temples proper and the stairways, which lead up to them, are distinctly visible.

I also found a drawing of a circle intersected by a cross, which recalls similar designs on the lintel slabs of El Cayo, La Mar, and Piedras Negras.

An animal figure about 175 cm. long struck me as especially interesting. It seems to represent no species of reptile or mammal now extant. It appears rather to resemble a long-extinct species of saurian, but is probably some mythical beast.

It may safely be assumed that in the most flourishing period of the long-vanished city once crowning the shore above, this stone foreshore was a sacred spot consecrated to the memory of the dead, where, perhaps, sacrifices were offered to propitiate the much-feared water-gods. It is probable that at that time most of the pictures were painted red, for they would otherwise have been almost invisible during the day.

It is to be deplored that while the well-meaning and enlightened Mexican government passes law after law for the protection of the historic remains still extant, it is very difficult to enforce these laws, since the people do not co-operate.

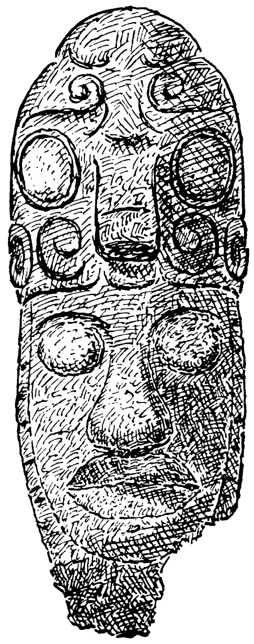

FIG. 68. — STONE HEAD FROM THE PRINCIPAL TEMPLE OF SAN LORENZO.

On the high shore directly above the flat picture rock stands the hut of a Guatemalan settler, who is in charge of a maize depot. The cayucos from the distant monterías come here to be loaded with maize. Before loading, the ears of maize are stripped of their husks (*holoches*), which are thrown in great heaps upon the limestone rocks. On the two nights which we spent here, these heaps of *holoches* were set on fire by the *vogas* of the cayucos, and the surrounding landscape appeared as if illuminated by a magic light. The reader can imagine that with such treatment very little will be left of these curious sculptures for the inspection of future explorers.

About one kilometre above the "Planchon," the Lacantun receives a little stream, which I called "El Arroyo de San Lorenzo." There is a sugar rancho here, the owner of which, Enrique Solis by name, had just died. According to the custom of the country, this event had assembled people from far and wide, who — I am sorry to say — were celebrating the *velada* by indulging in the liberal use of brandy.

We naturally avoided landing at this spot and rowed about half a kilometre farther up, where the principal temple had formerly stood on the bank above. This temple is now in utter ruins, and nothing but terraces and heaps of stones remain.

The figure of a god (Ketsalkoatl?) seems to have stood in the centre, and when the building fell down, it probably remained partially visible, thus suggesting to the incorrigible perpetrators of mischief that it might be carried off. Several years ago, therefore, this figure was thrown from the bank above down to the shore below. As is invariably the case with these stupid fellows, they only then discovered that the transportation of a large and heavy stone in a cayuco was attended with certain difficulties, and they simply left it lying by the edge of the water. In the rainy season the water rushes in considerable volume over the idol and threatens to carry it along. When we reached the spot below the ruined temple, the image lay dry on the ground. It consists of a headpiece 154 cm. high and 54 cm. wide, executed in full relief (Fig. 68). Naturally this has now a rough appearance. I do not believe that a body ever belonged to it, but think that the head with the neck was set into the stepped wall of the sanctuary of the temple. The oval face is surmounted by a high serpent's head, like that on the Ketsalkoatl figure in the principal temple of Yāxchilan.

While employed in the cleansing and sketching of this figure — which, owing to the injuries it had suffered, is of little value — I received an interesting visit.

Chanvin — the only Lacantun still settled on the lower Lacantun — had also come to the Rancho de Solis for the purpose of expressing to the afflicted family his heart-felt sympathy and incidentally also of solacing himself with a glass of brandy. He and his sons had seen us pass and had followed in order to pay their respects to us.

These dark-skinned men viewed with astonishment the idol freed from sand and mud, but at my queries as to whether they knew of other stones of this kind in the forests, they displayed a lamentable lack of archaeological knowledge. Nevertheless we parted friends.

Continuing our trip upstream, we came to Chanvin's huts, which stood on the right high shore. As we passed along, the vegetation, untouched by the hand of man, was marvellously beautiful, especially along the arms, which encompass an island of considerable length.

When we reached the empty huts of Chanvin, I deemed it advisable to take advantage of the absence of the family to examine the household effects, without, however, appropriating the smallest object.

The articles of clothing, hammocks, cooking utensils, calabashes, and also the sets of bows and arrows, closely resembled those which I had found among the Indians of Pethá. In none of the huts, however, did we find a board stand for holding incense vessels. The wily Chanvin, who, like all Lacantuns, does not like to have strangers see his gods, had built a small temple hut which was concealed in the forest at some distance from his dwelling. This I foresaw and looked for the path to this little hut, which having found I followed with rapid steps. After about three hundred paces I came to a small clearing adorned with flowers. Here was a small open hut in which large cooking utensils, mill-stones, etc., lay around. On a wide, thick plank which rested on small stakes, Chanvin's solitary sacrificial vessel was displayed. I examined it on all sides. It was of the largest kind that is made, and the decoration was the most beautiful I had ever seen. But the god's head on the rim was insignificant, as is usually the case on the larger incense vessels, which always have small heads, while the smaller vessels have large ones. In its ornamentation, however, which consisted of round flowers executed in broken lines, this vessel was superior to all others of its kind, inasmuch as a portion of the decoration was incised work, while the rest was in relief. But in this instance too, it should be noted that the beautiful design had no glyphical import. I returned the vessel carefully to its place, and hastened back to my men.

The question naturally arises whether vessels of this kind are still made and where? Chanvin or his wife probably obtained their vessel from other Indians.

Chanvin's huts are about two leagues from the ruins of San Lorenzo. But we rowed two additional leagues upstream to the montería "La Estrella," which also belongs to the Schindler concession and is managed by Sr. Joaquin Cetina. This establishment lies on the left bank of the Lacantun. Being very kindly received by Sr. Cetina, with whom I had previously become acquainted at Tenosique, we rested here one day and gathered interesting information concerning the condition of affairs in this locality. Cetina's woodmen had never seen actual ruins. However, we discussed the possibility of reaching the ruins on the Lacanhá River from this point at some future time.

Sr. Cetina told us that not far from this montería there lived an aged, isolated Lacantun, who was childless and had a wife who was also advanced in years. This man is celebrated as an herb doctor (*yerbatero*) and sometimes Indians from a great distance come to consult him in difficult cases. Unfortunately — Cetina said — this man and his wife are both so shy that when one attempts to visit them, they forsake their hut and do not return until the visitor has departed.

It is a pity that such great difficulties stand in the way of any explorer who might wish to gain a more intimate knowledge of the customs and manners of this race, which is now on the verge of extinction.

With the excursion to the montería "La Estrella" my expeditions came to an end for the time being, and we started upon the return journey to Tenosique, or, strictly speaking, to Mérida.

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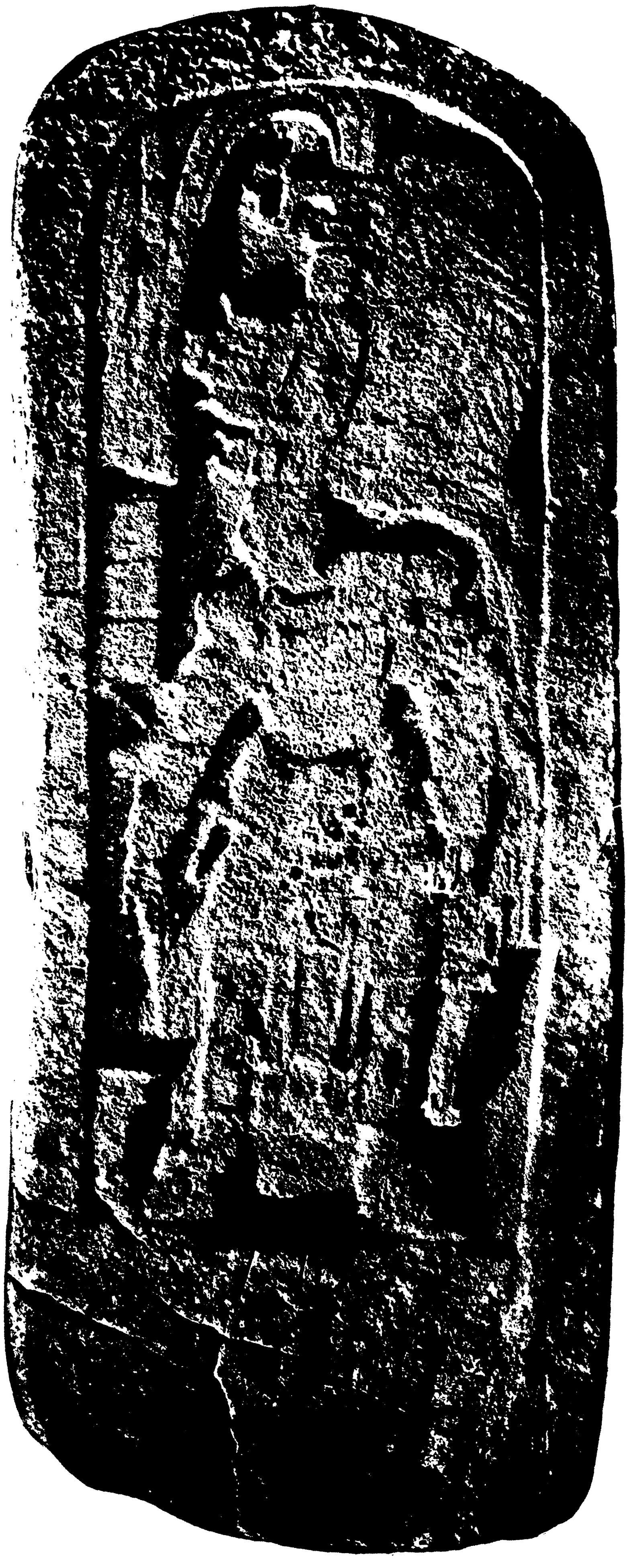

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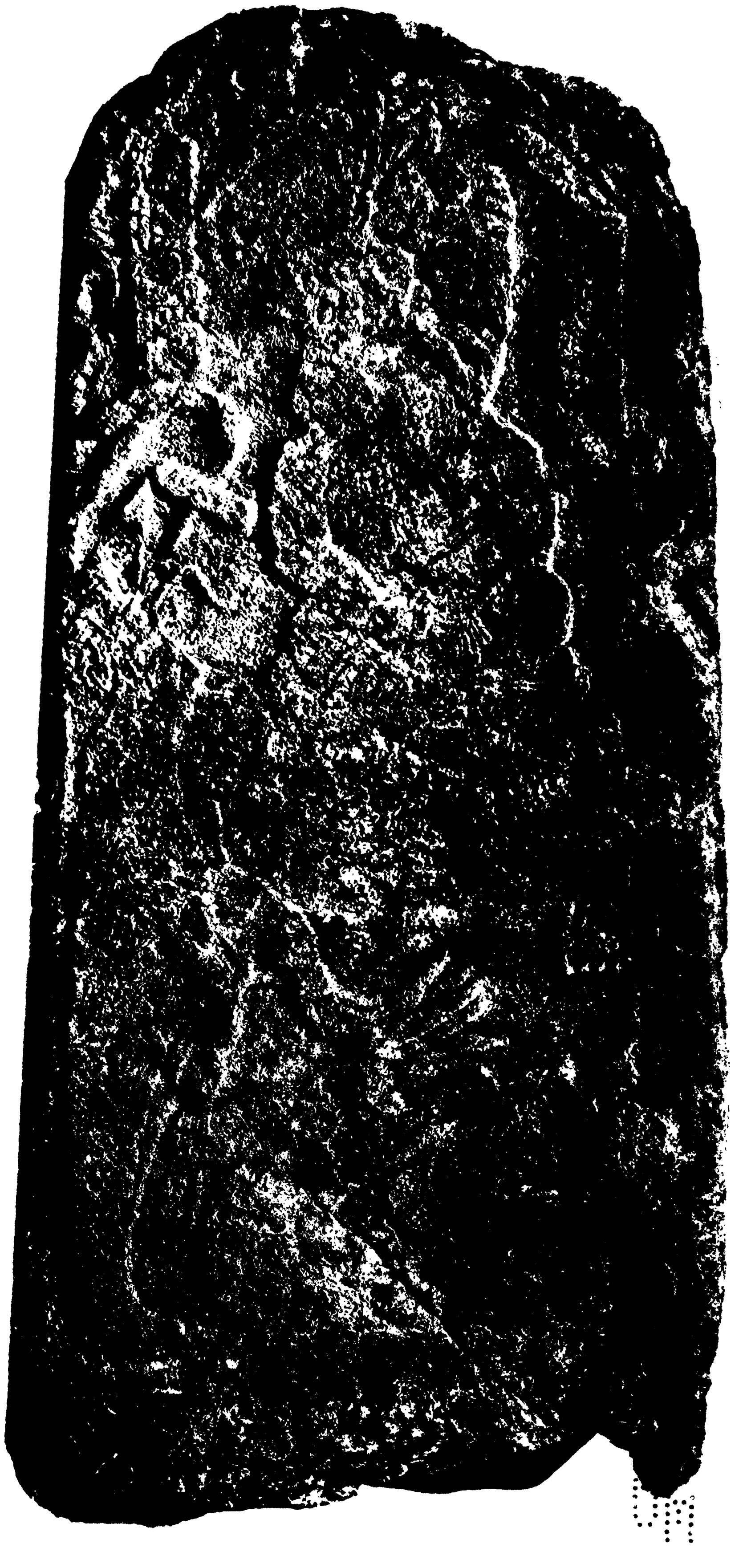

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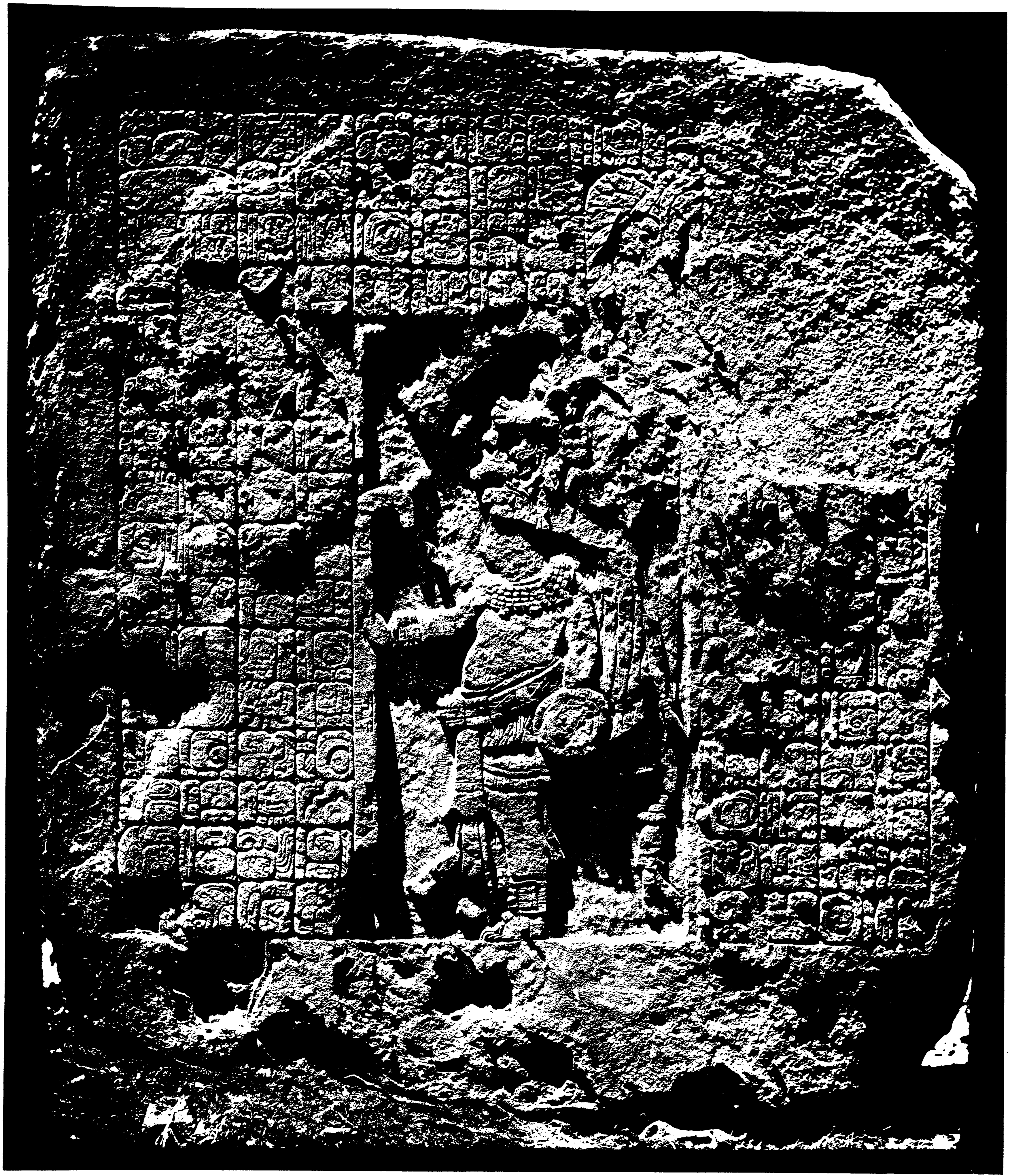

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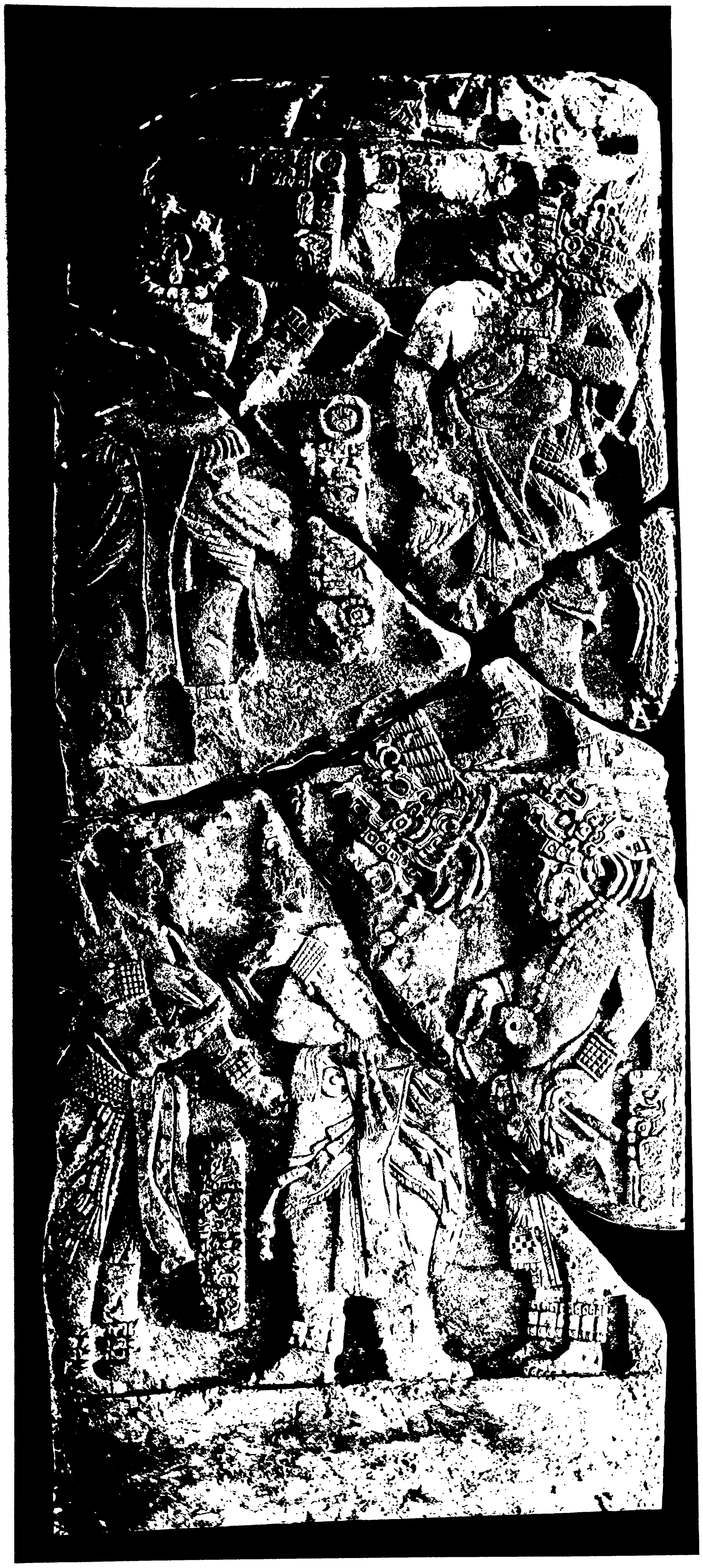

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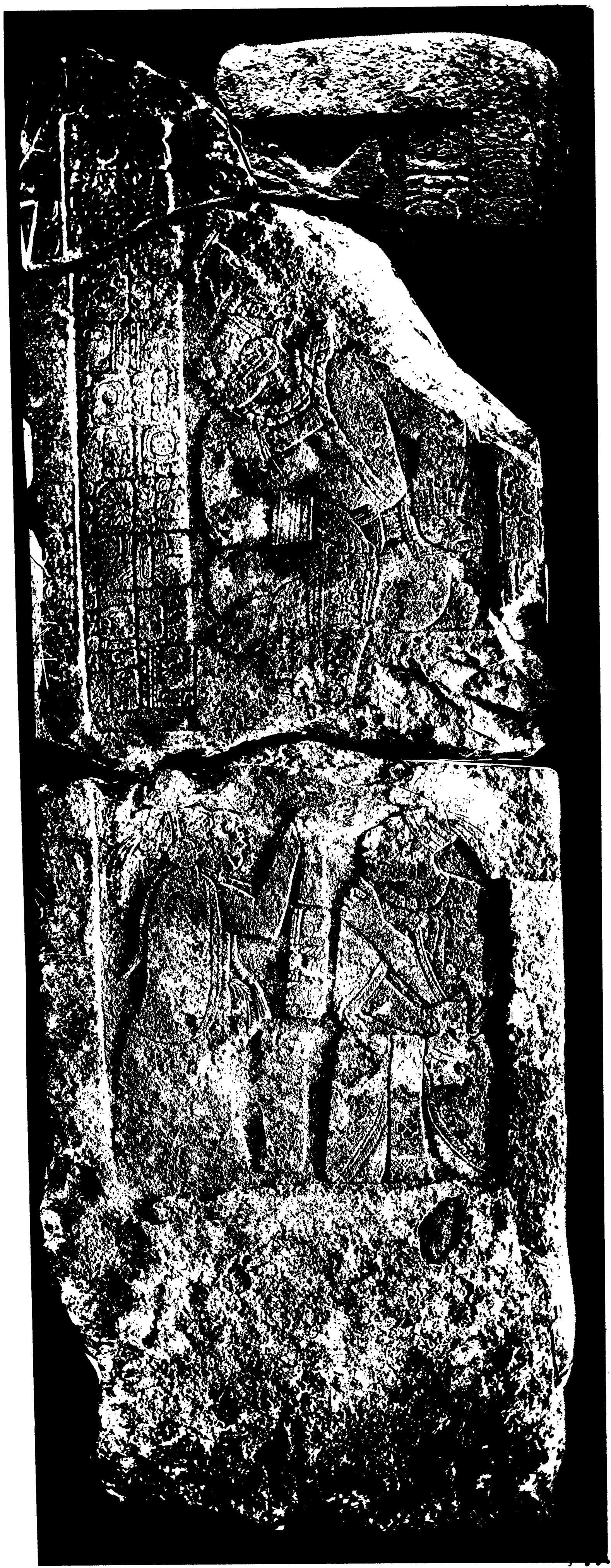

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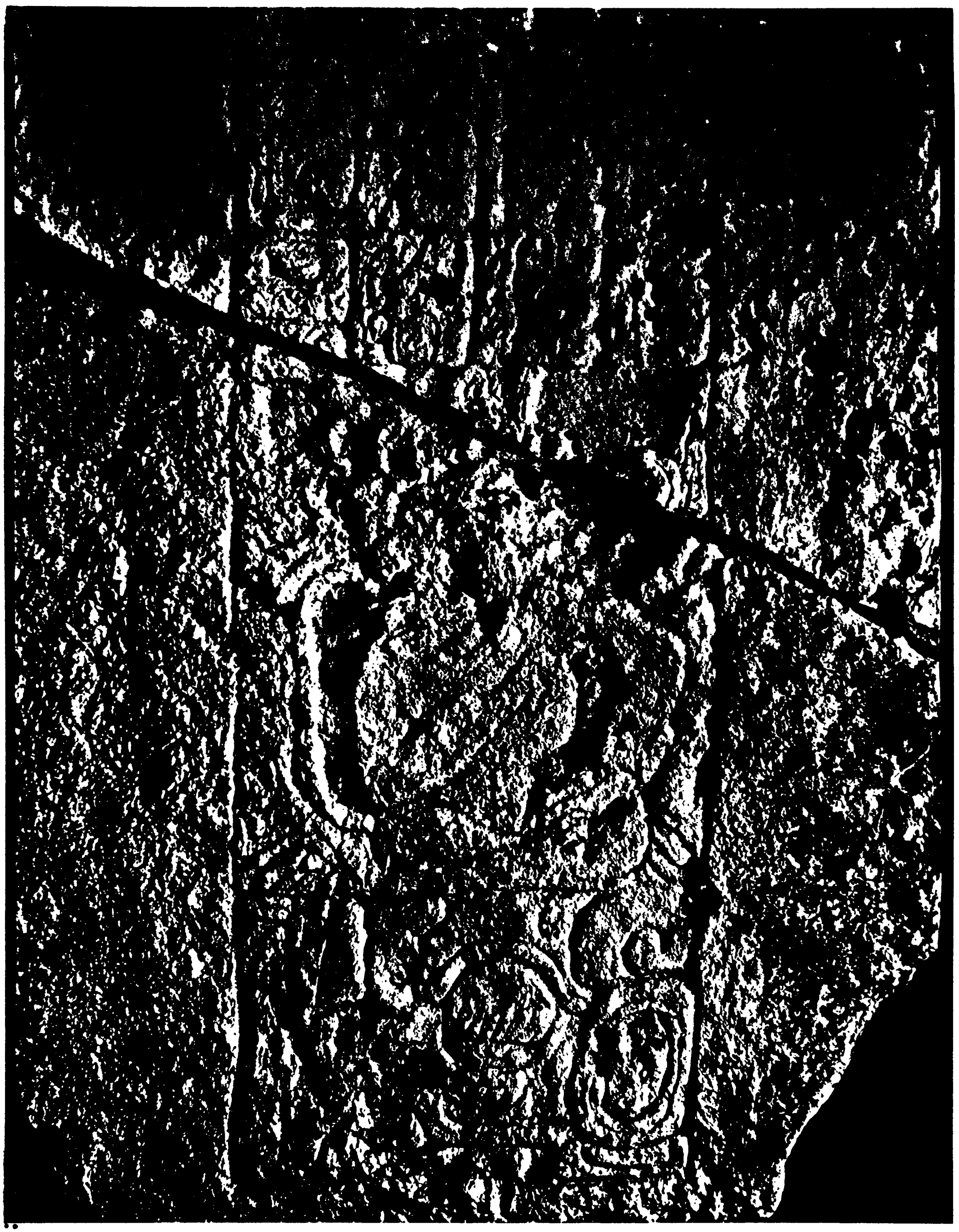

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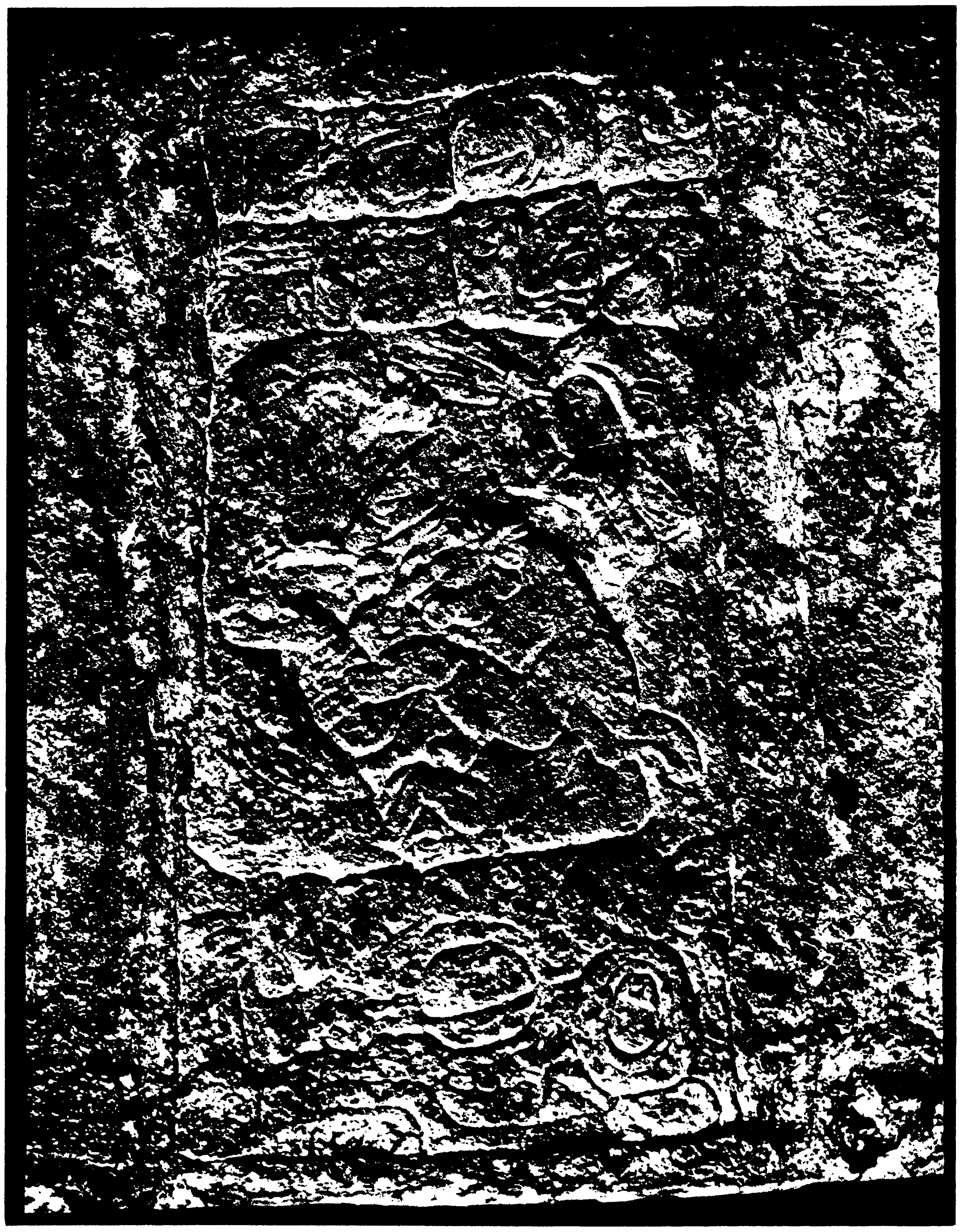

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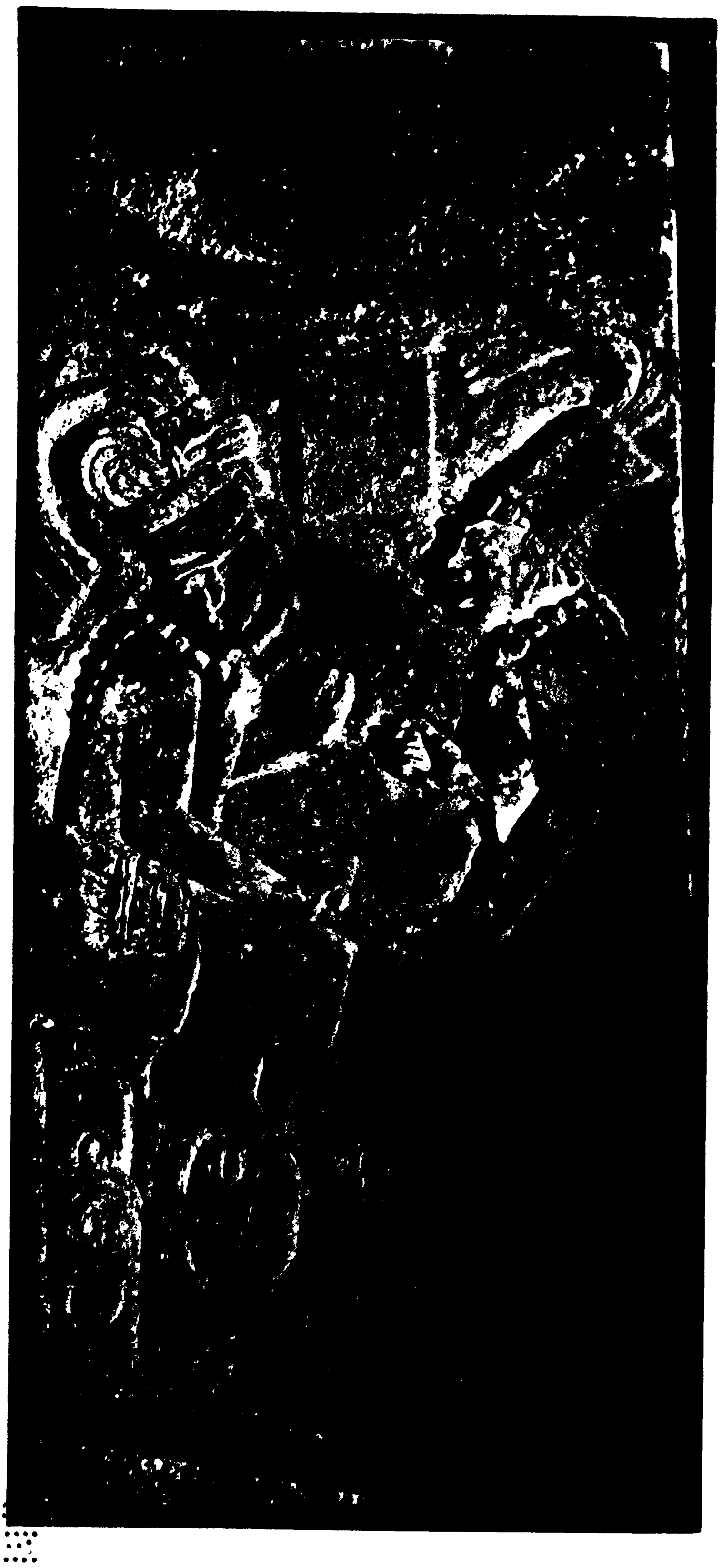

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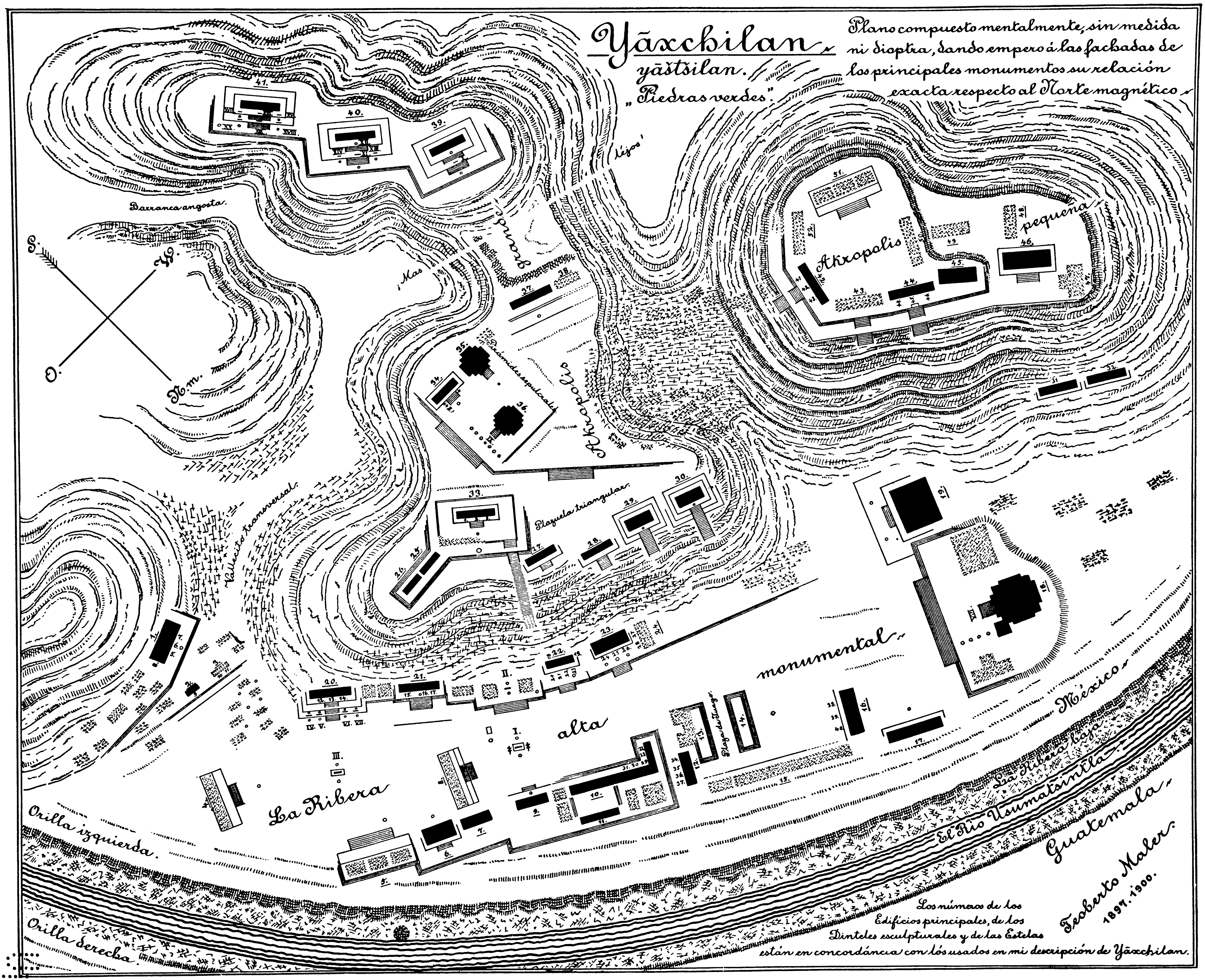


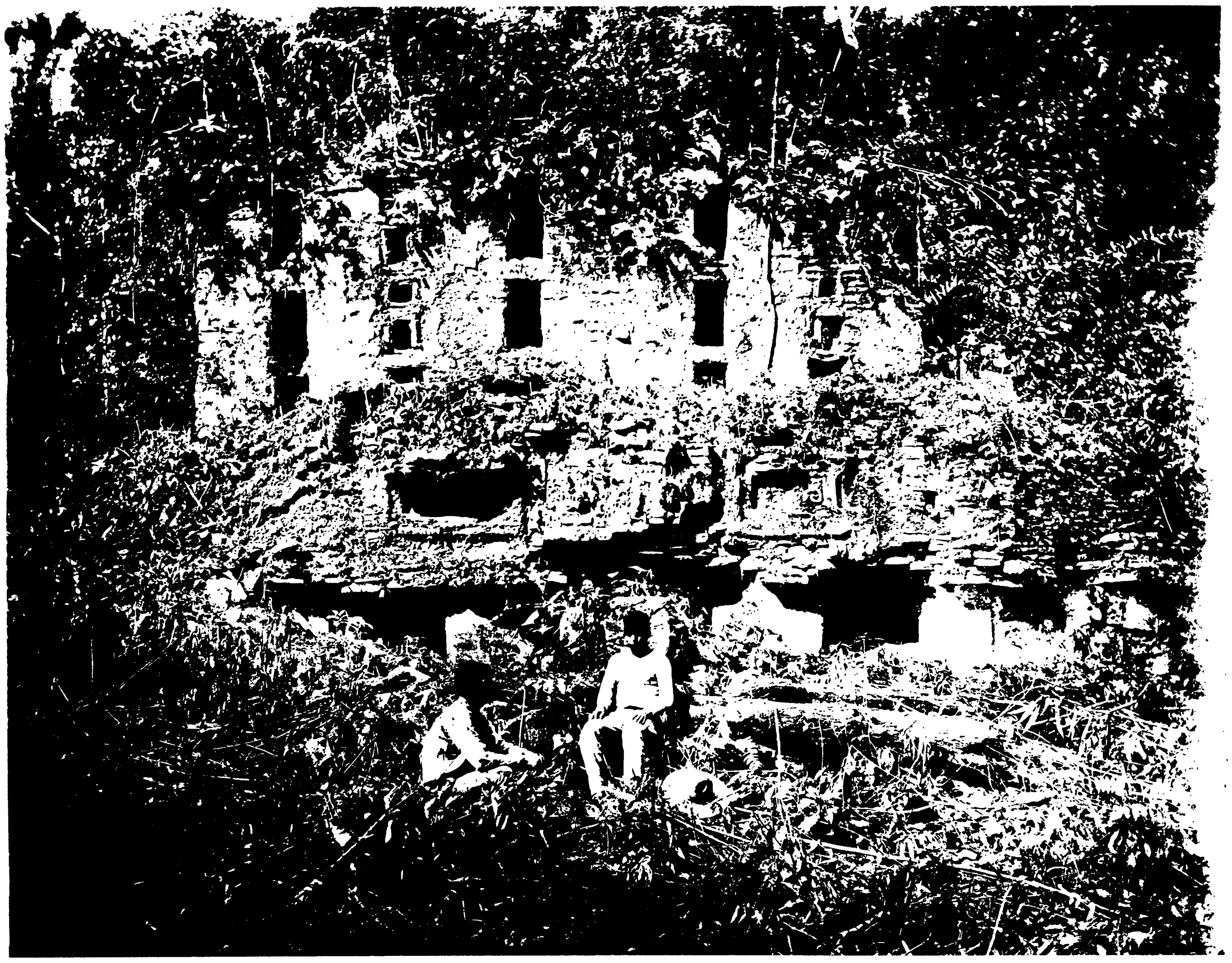
Yãxchilan.
yãštšilan.
„Piedras verdes".

Plano compuesto mentalmente, sin medida ni dioptra, dando empero á las fachadas de los principales monumentos su relación exacta respecto al Norte magnético.

Los números de los Edificios principales, de los Dinteles esculpturales y de las Estelas están en concordáncia con lós usados en mi descripción de Yãxchilan.

Teoberto Maler. 1897. 1900.

Yãxchilan: Plan of the Ruins.



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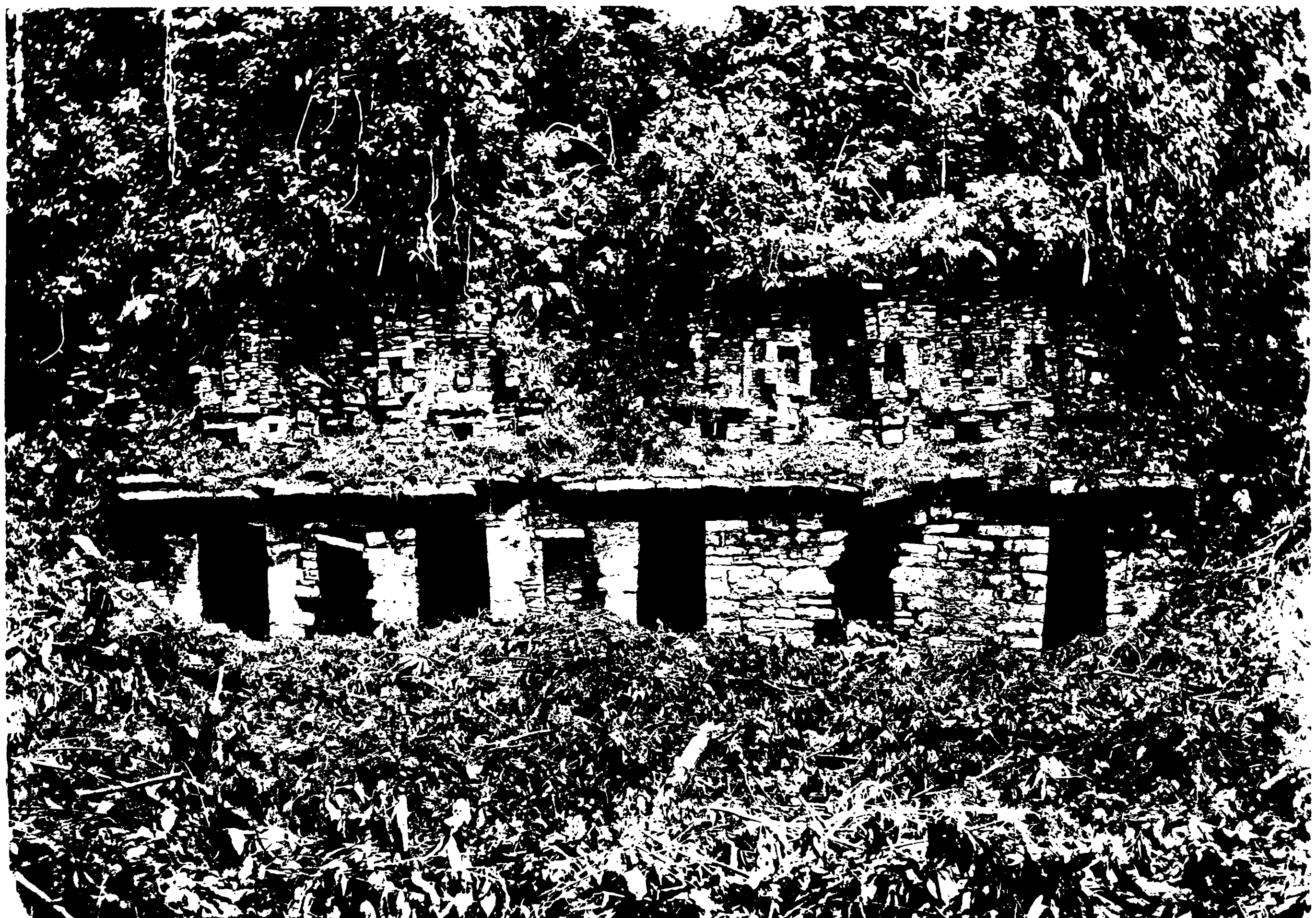

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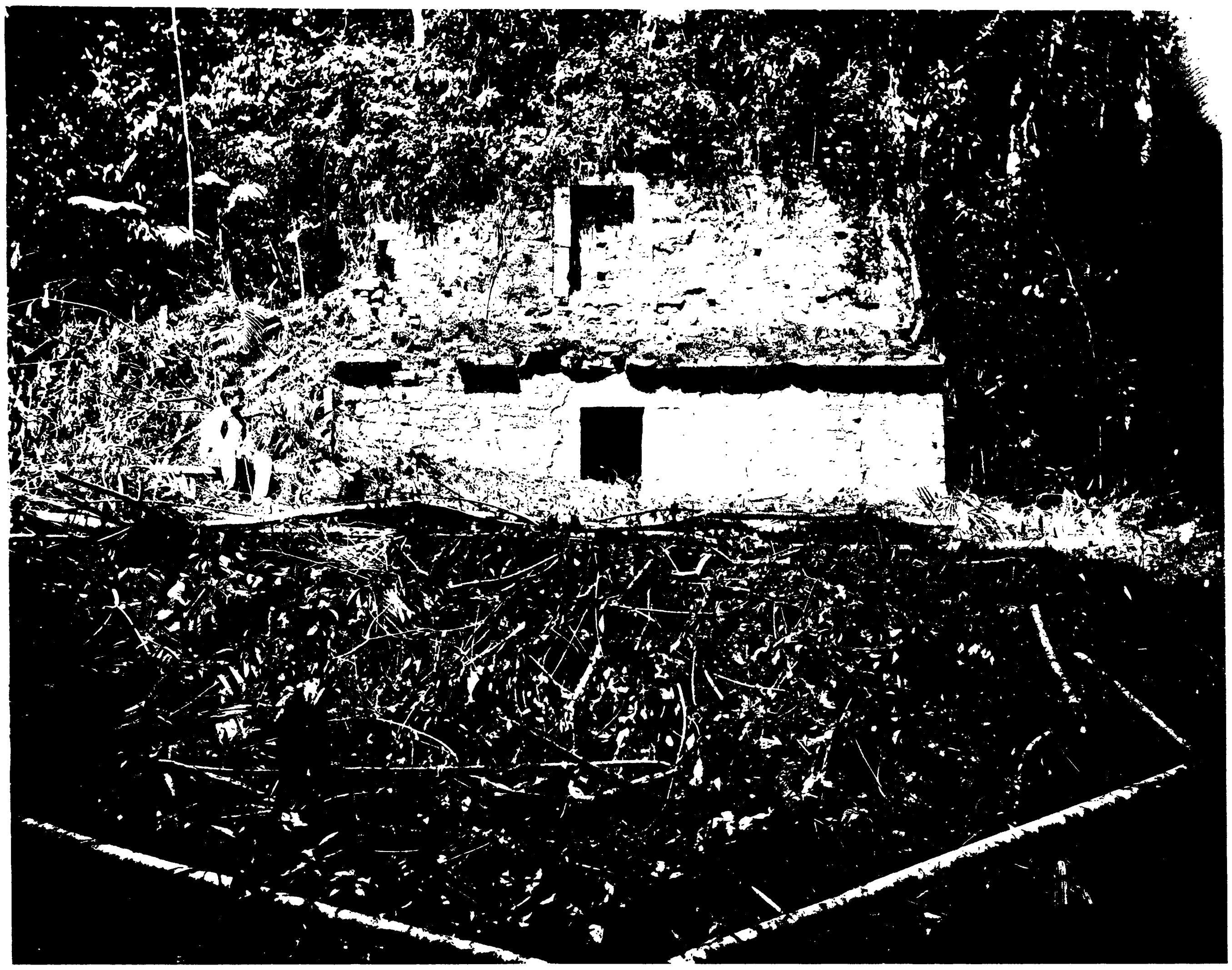

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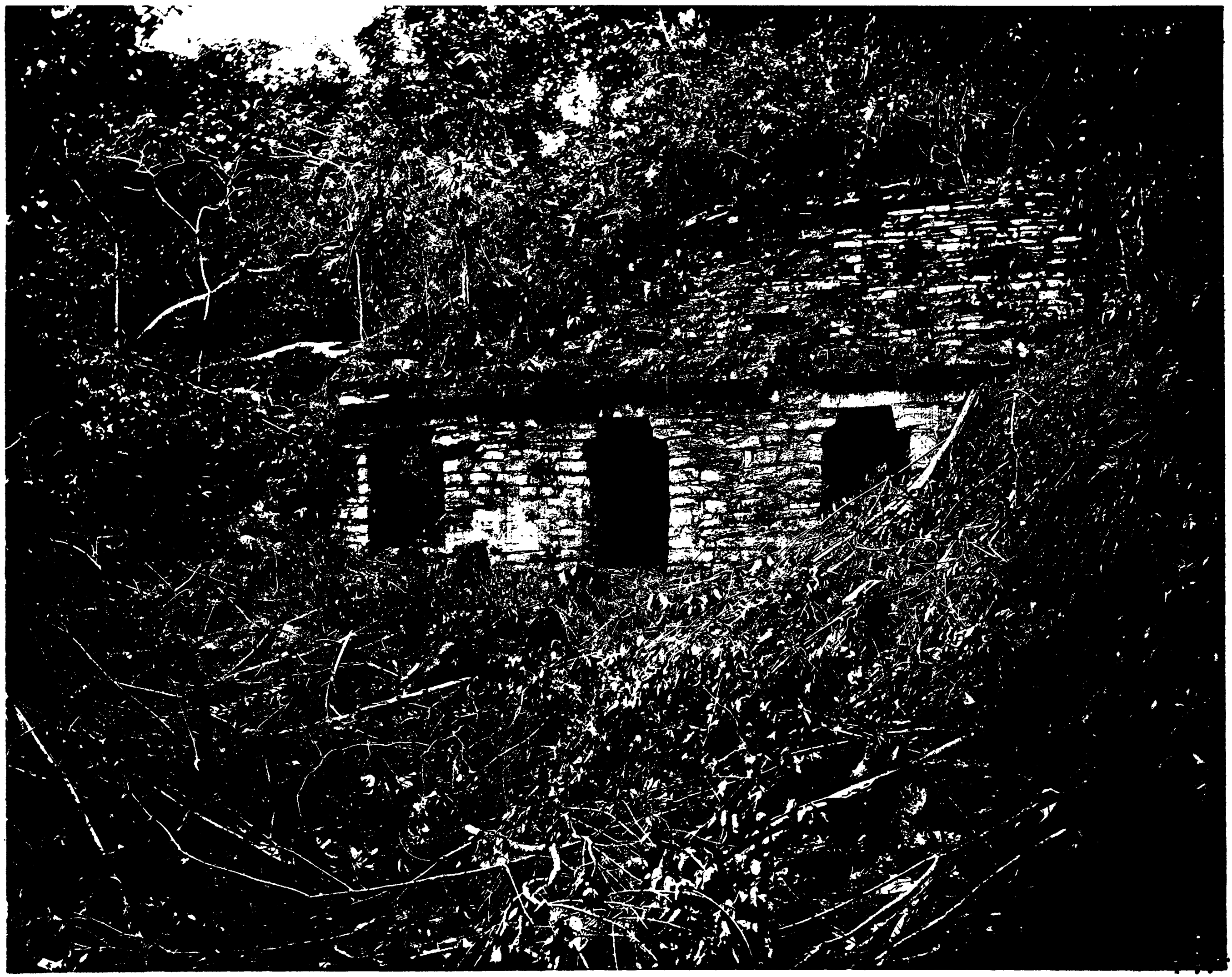

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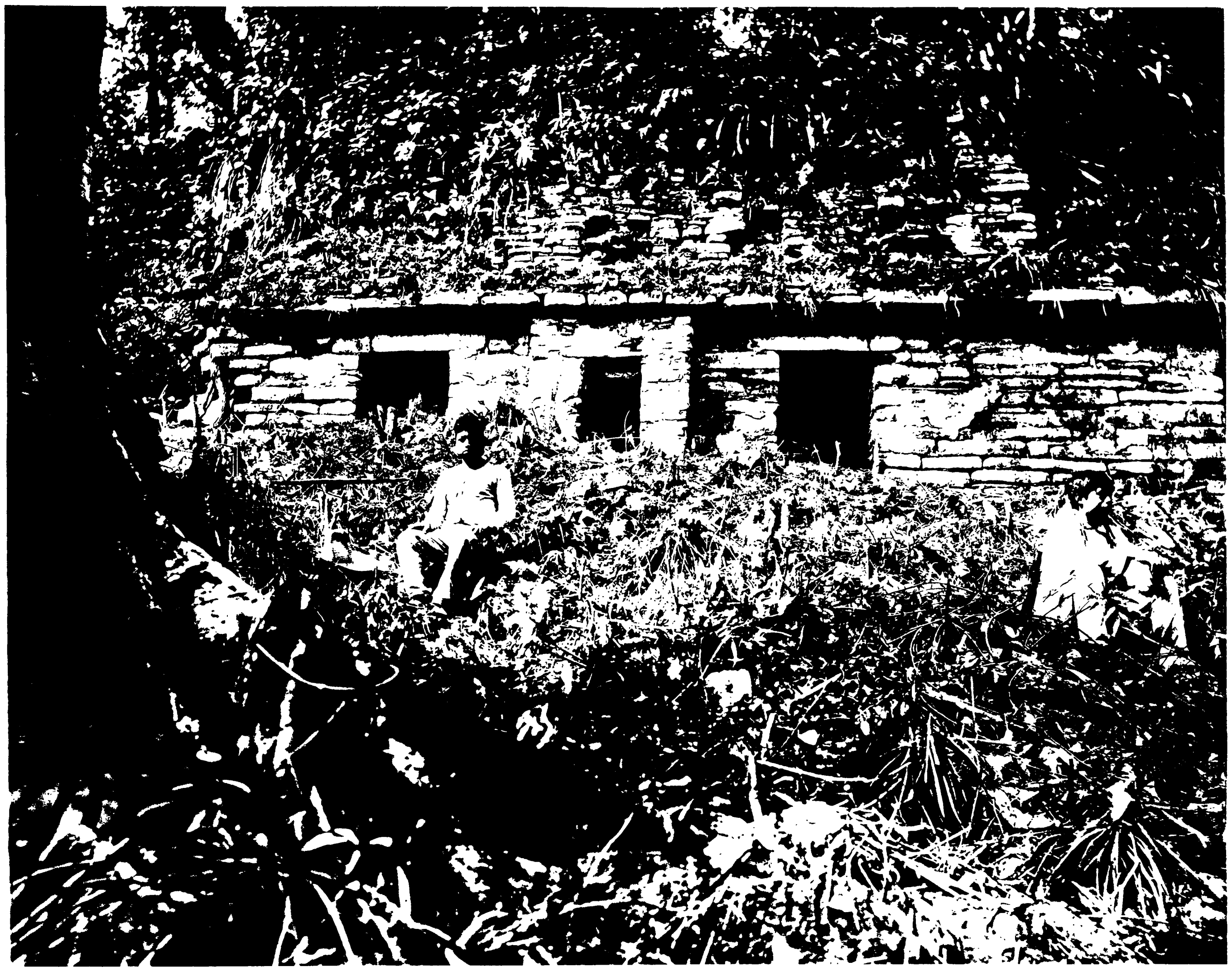

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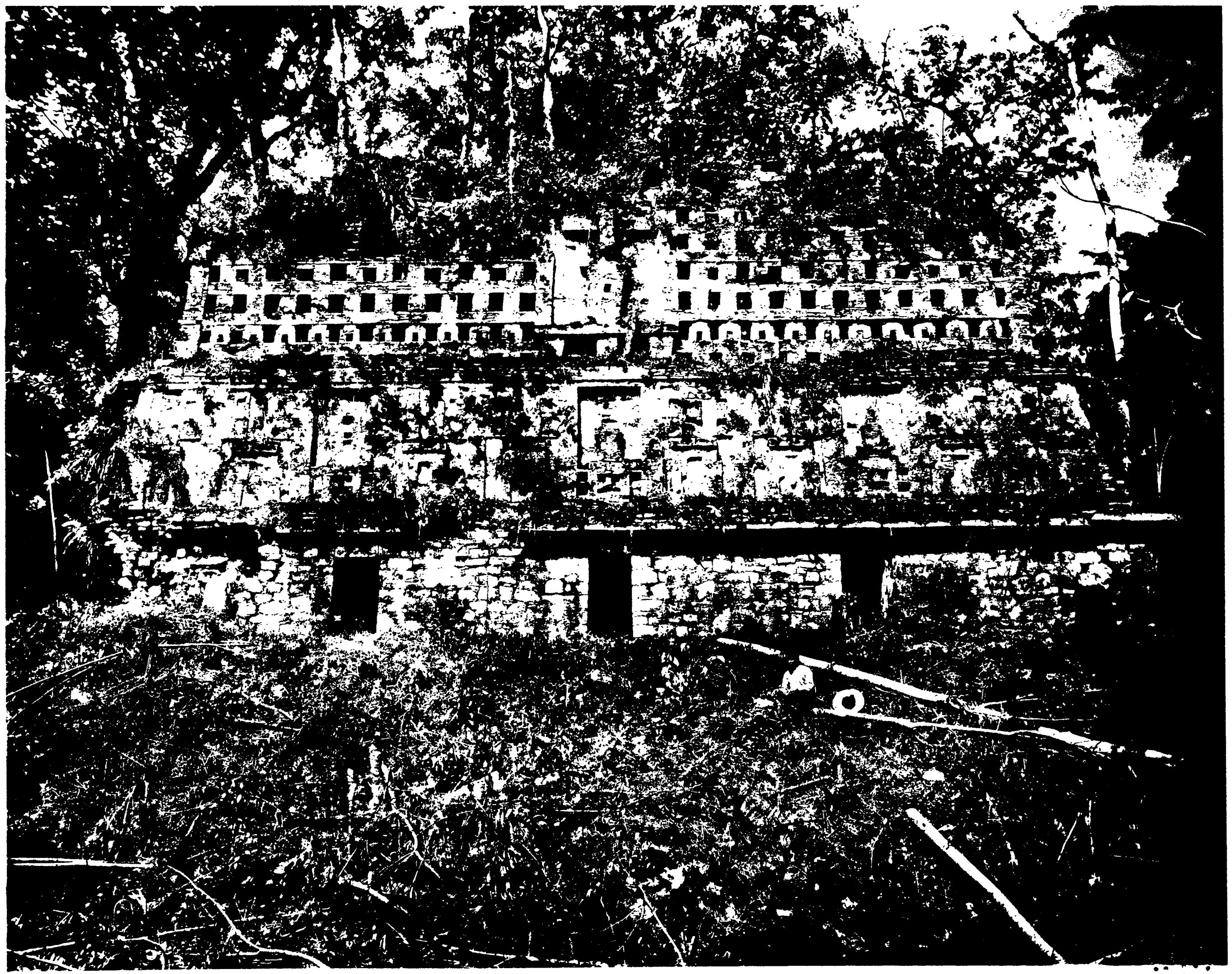

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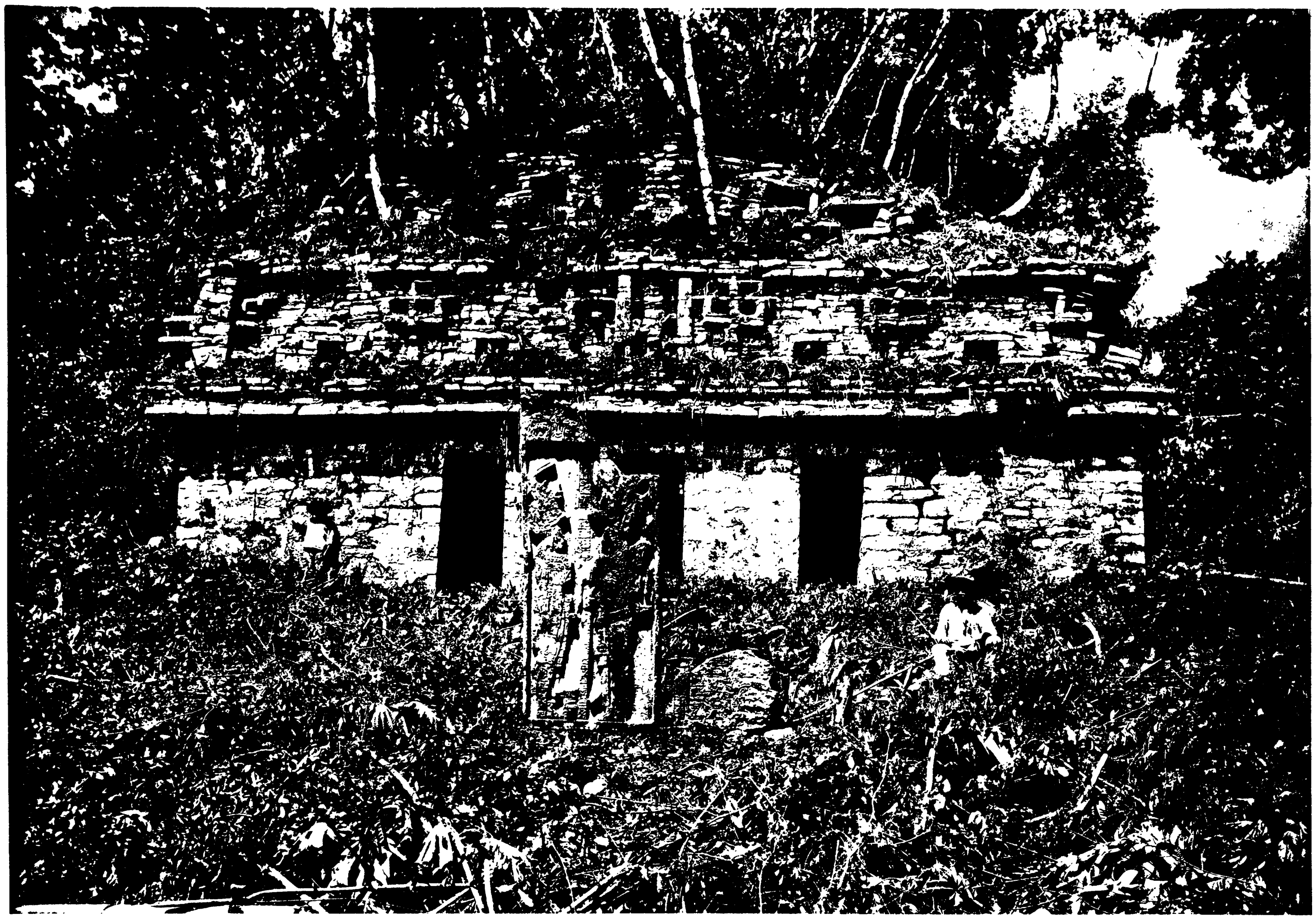

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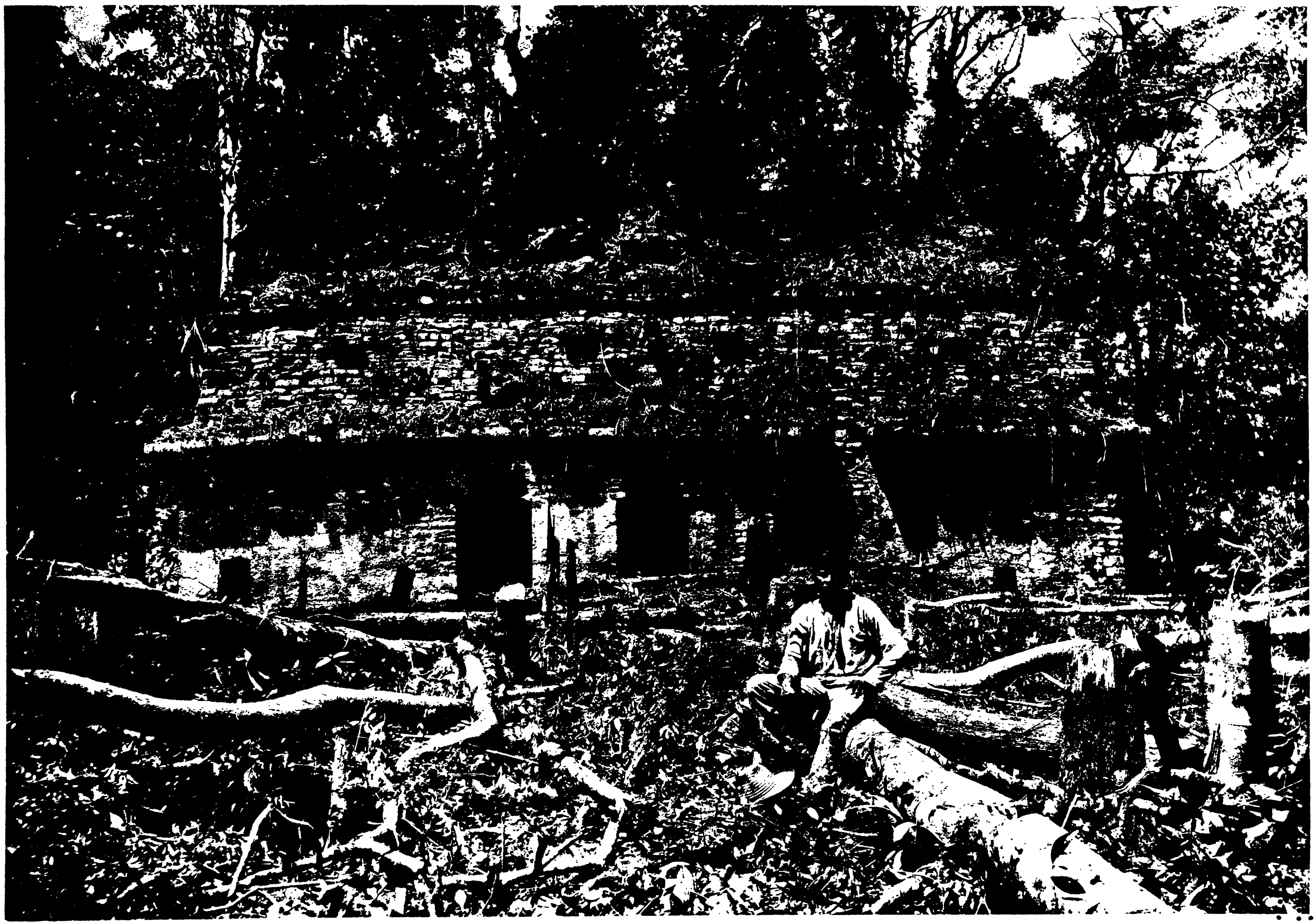

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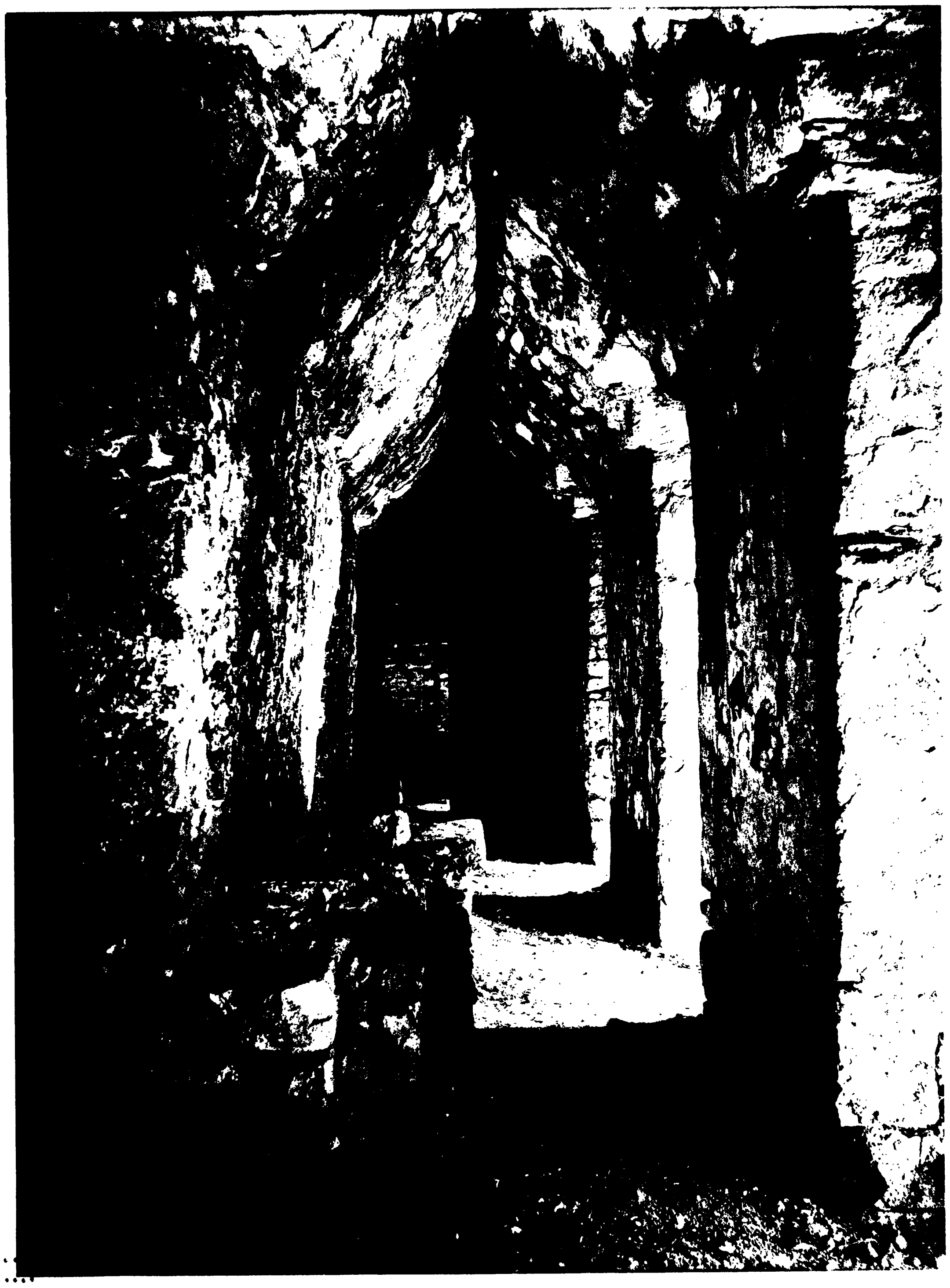
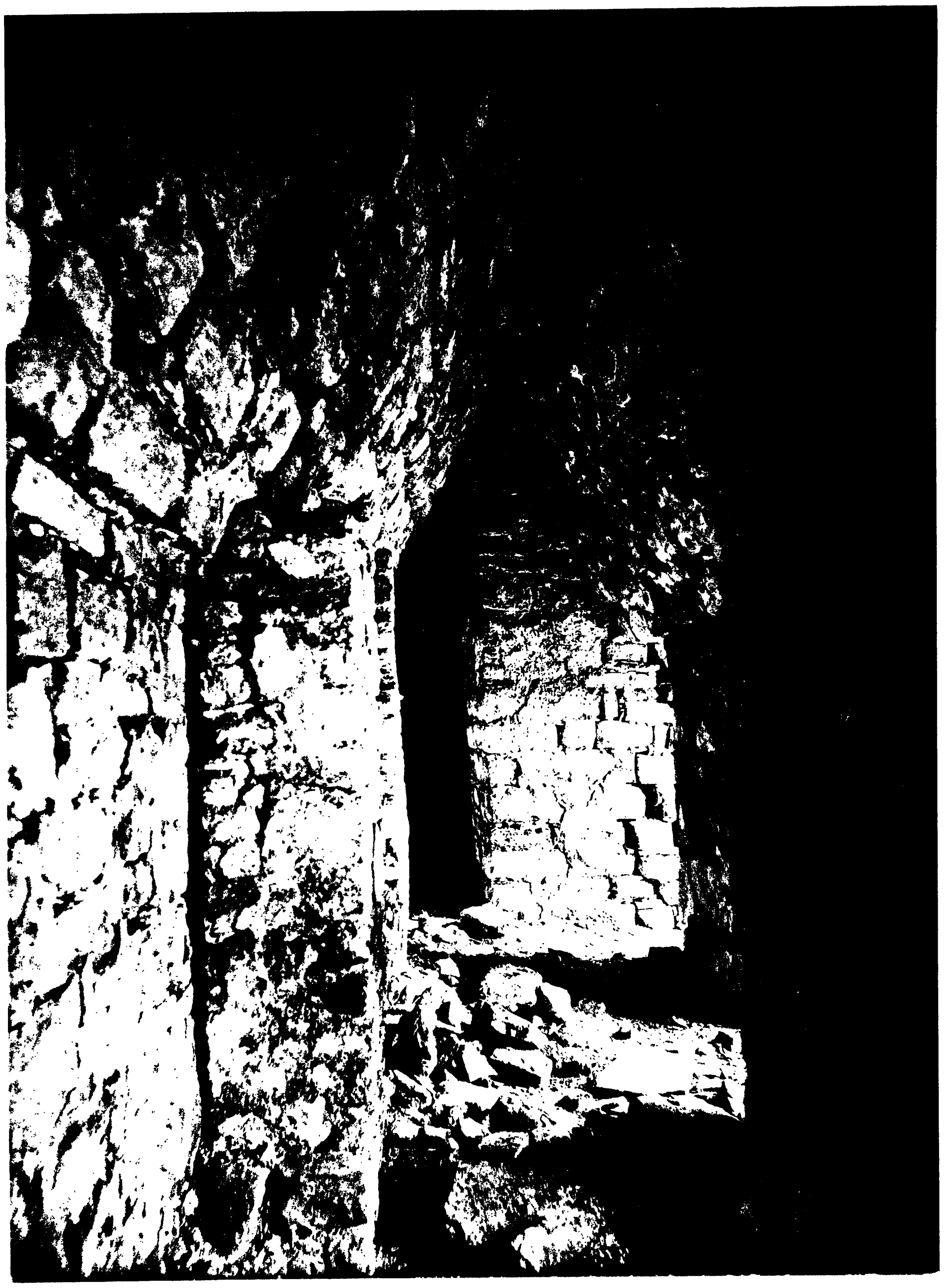


1. Yãxchilan: Interior Sructure, 19.



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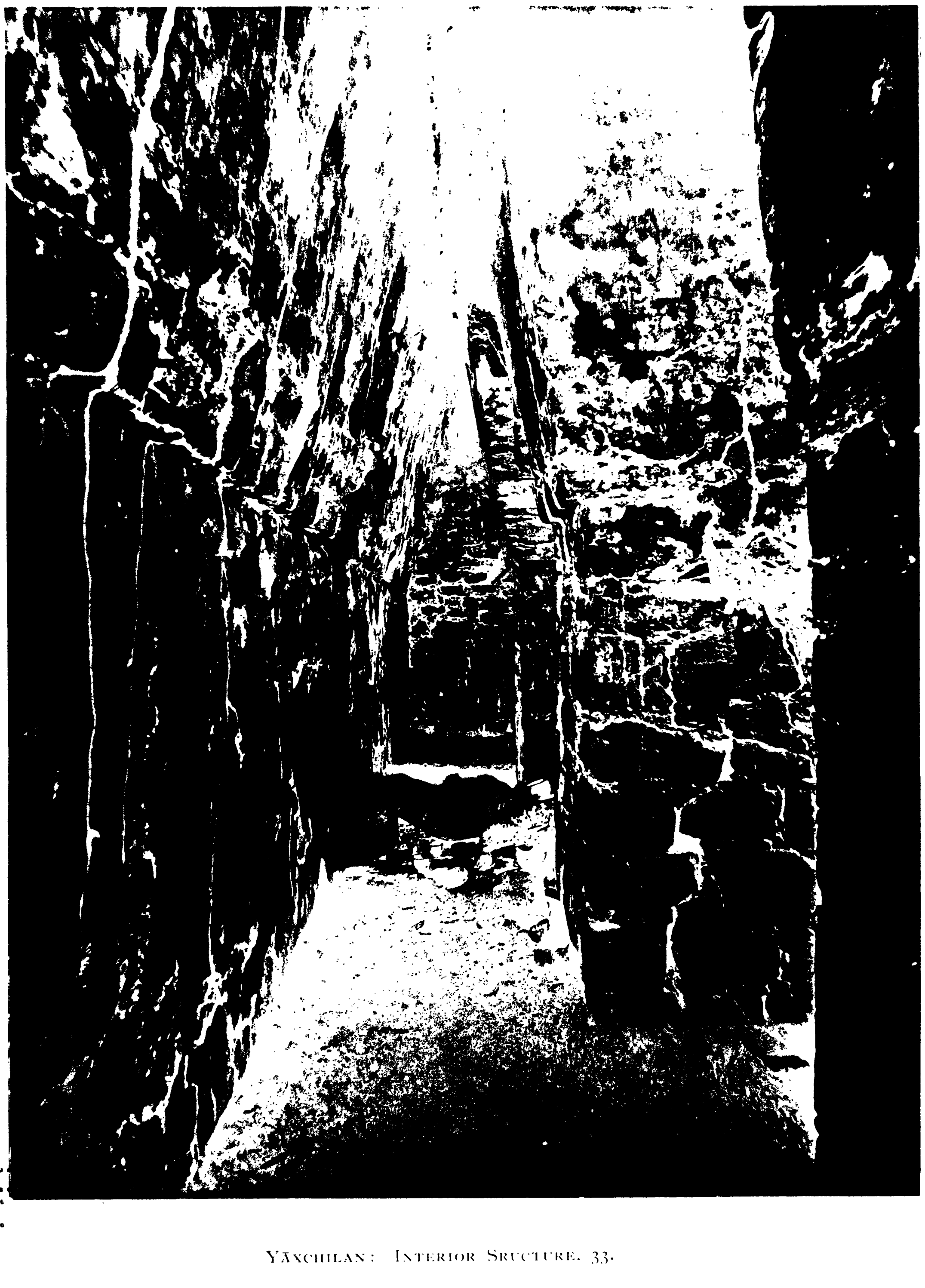

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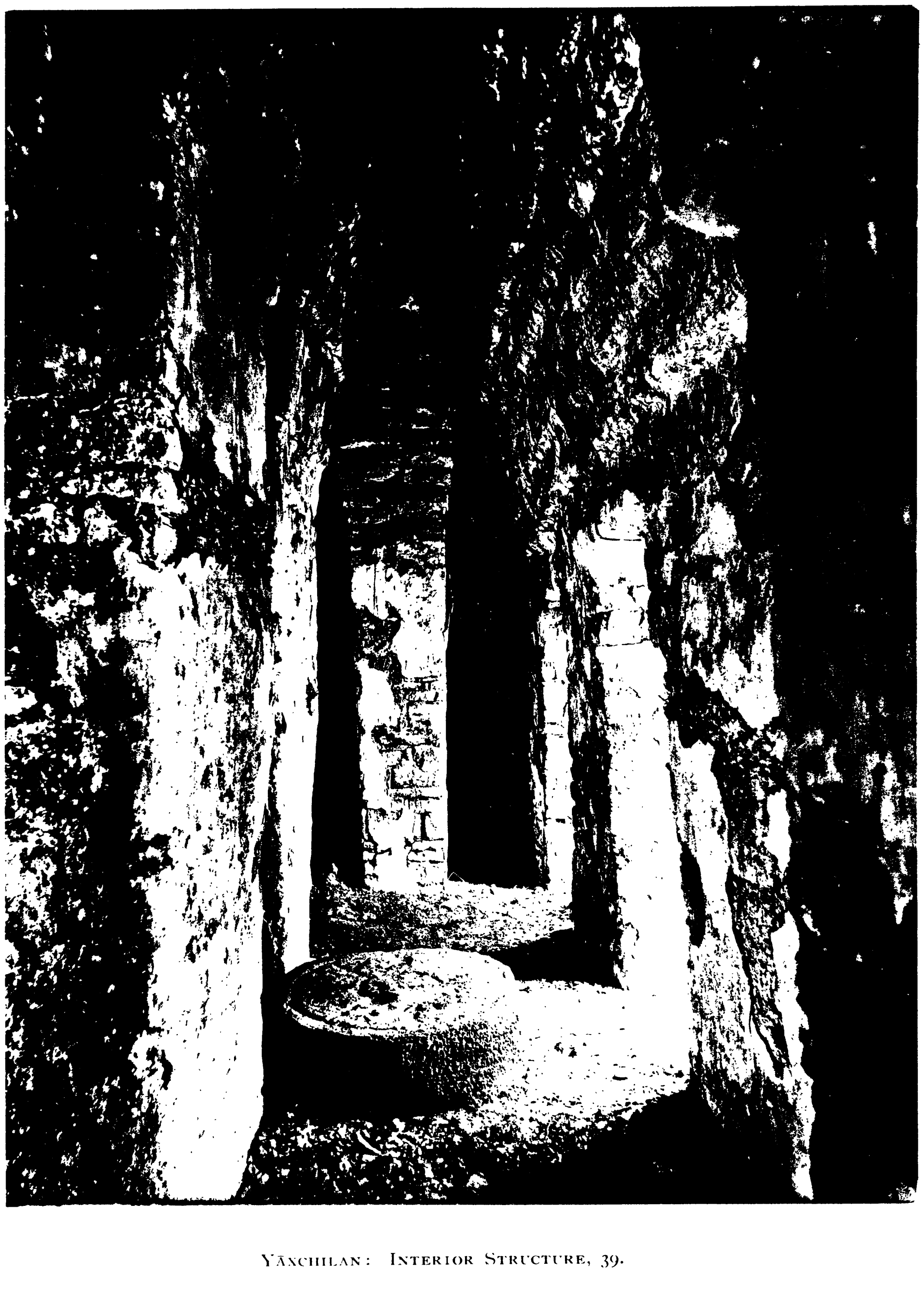

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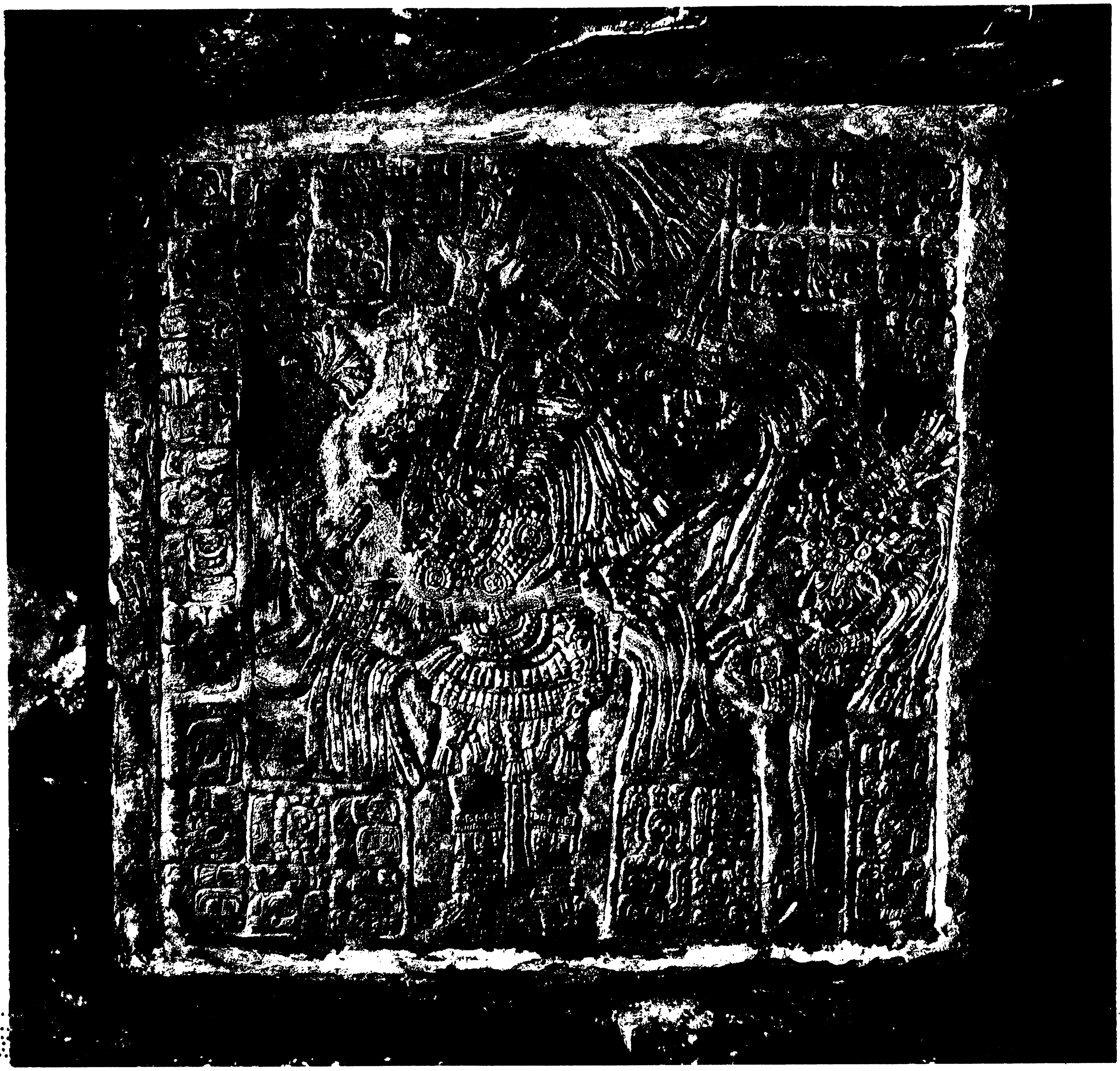

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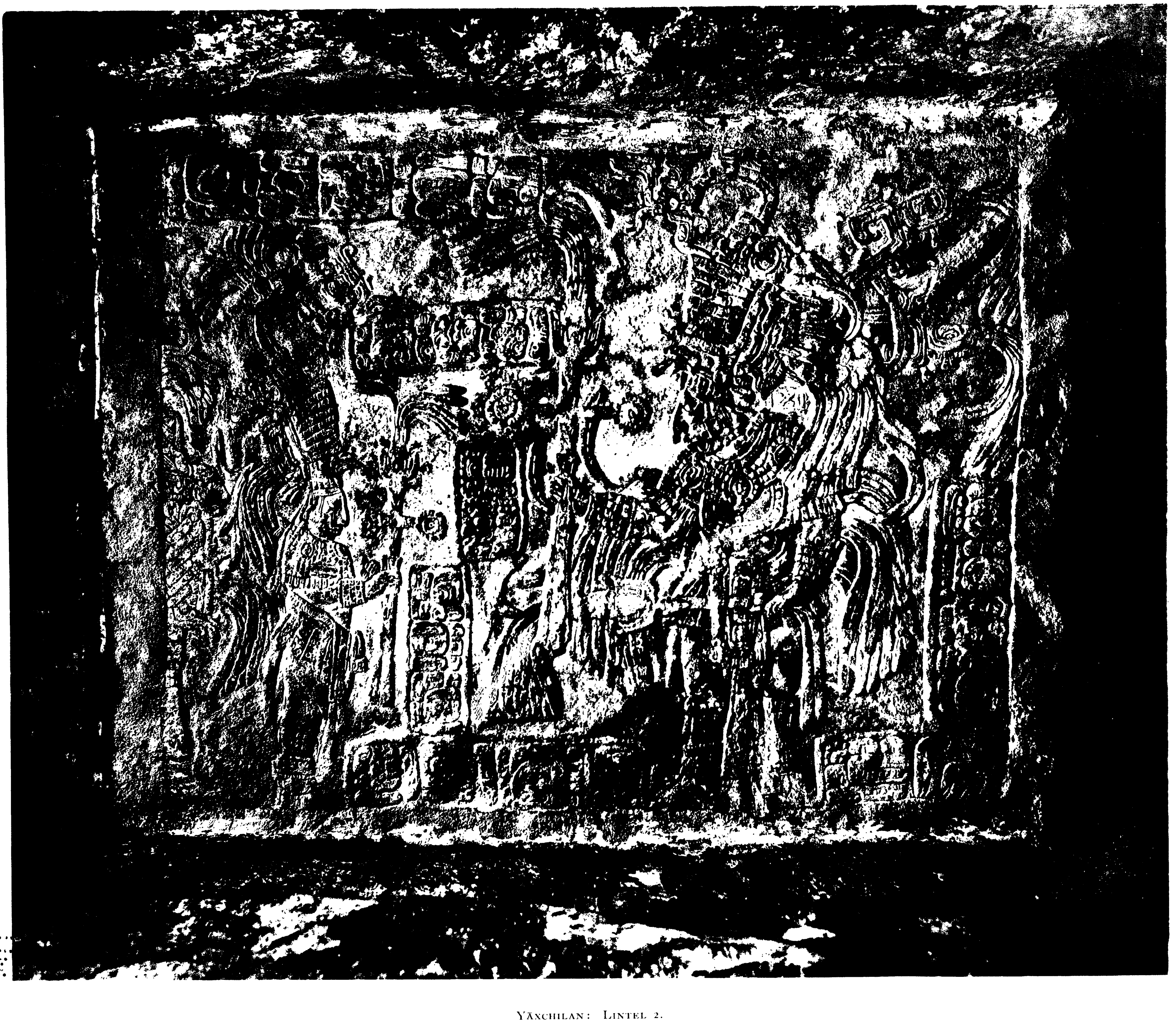
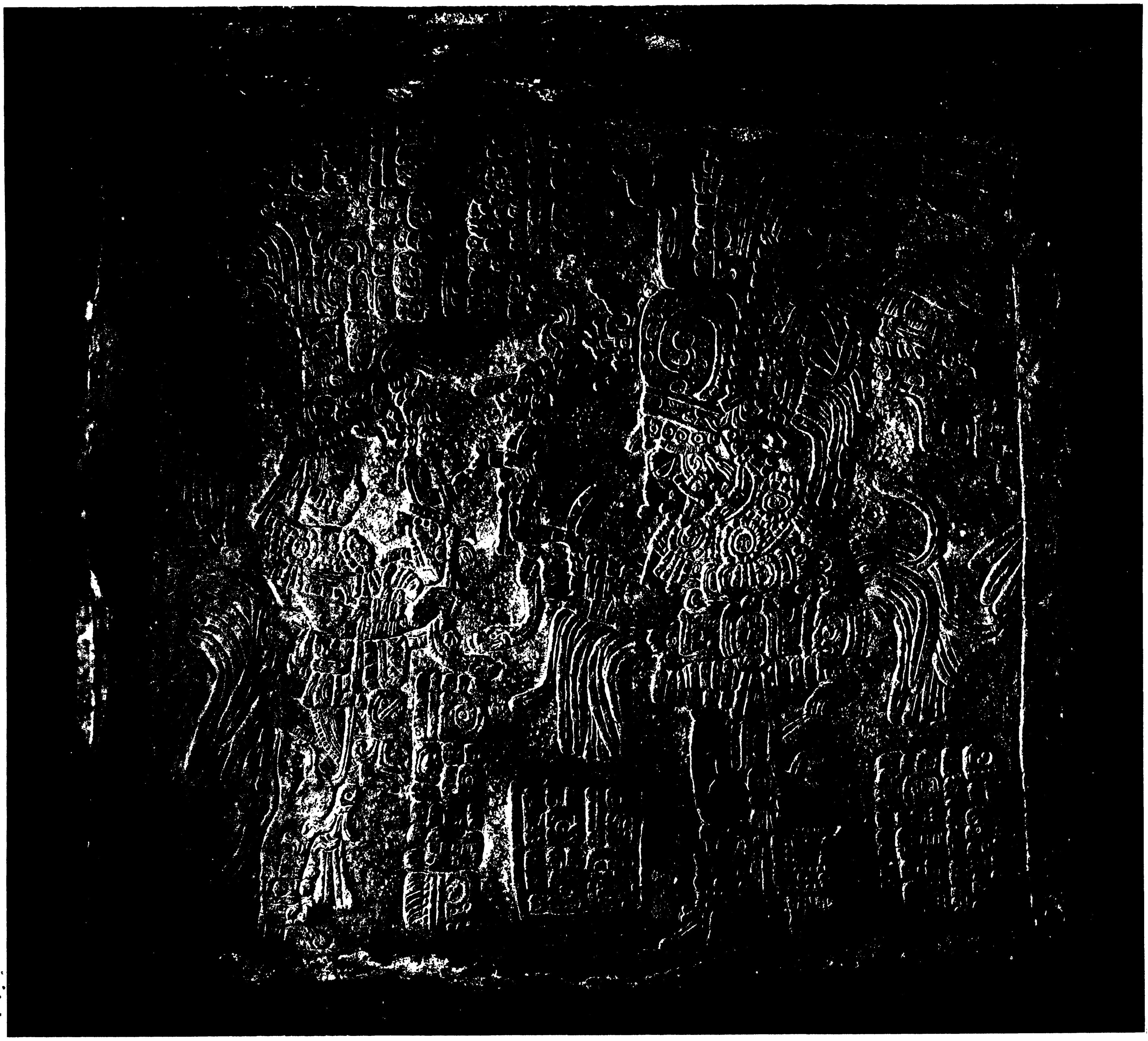


Yāxchilan: Lintel 2.



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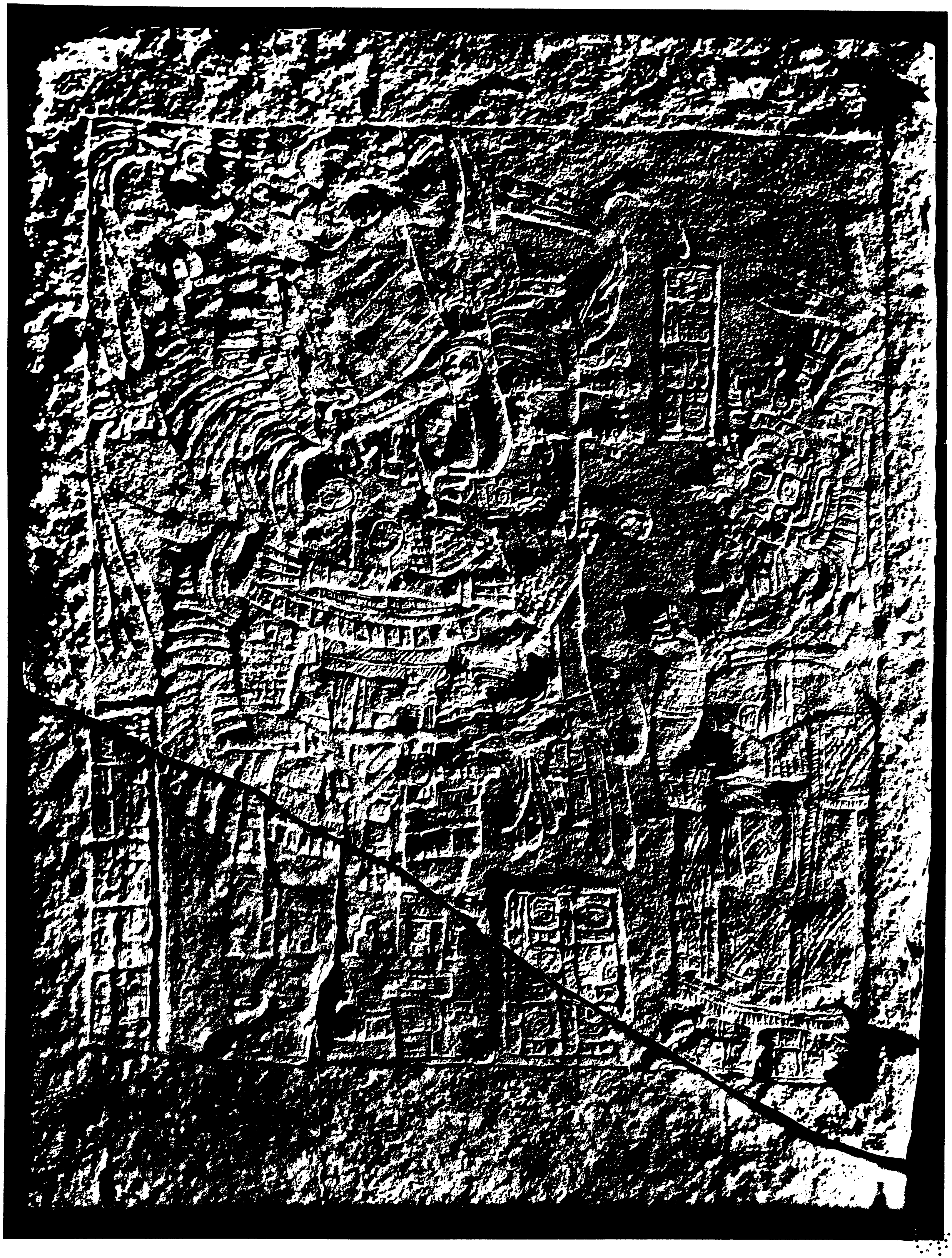

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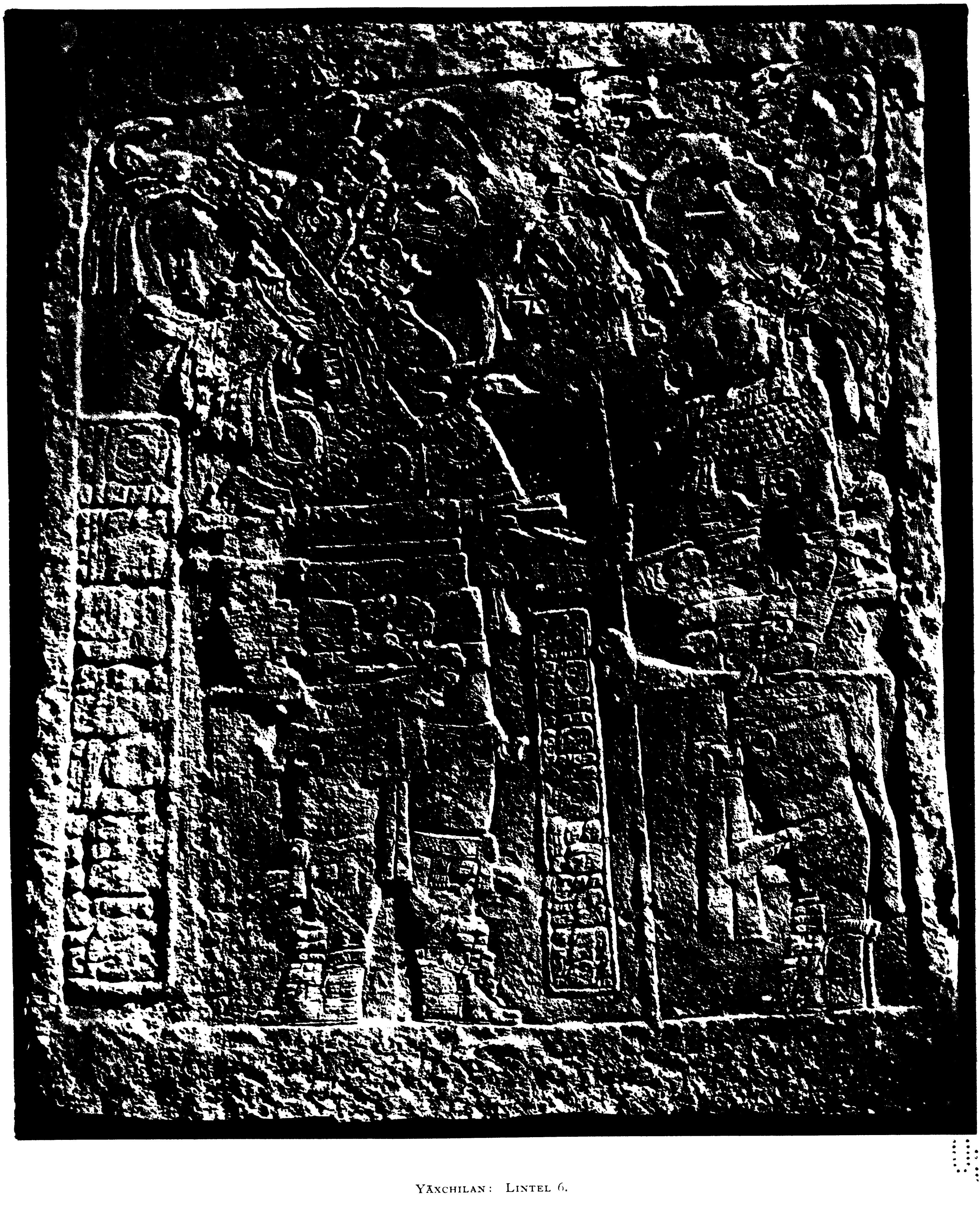

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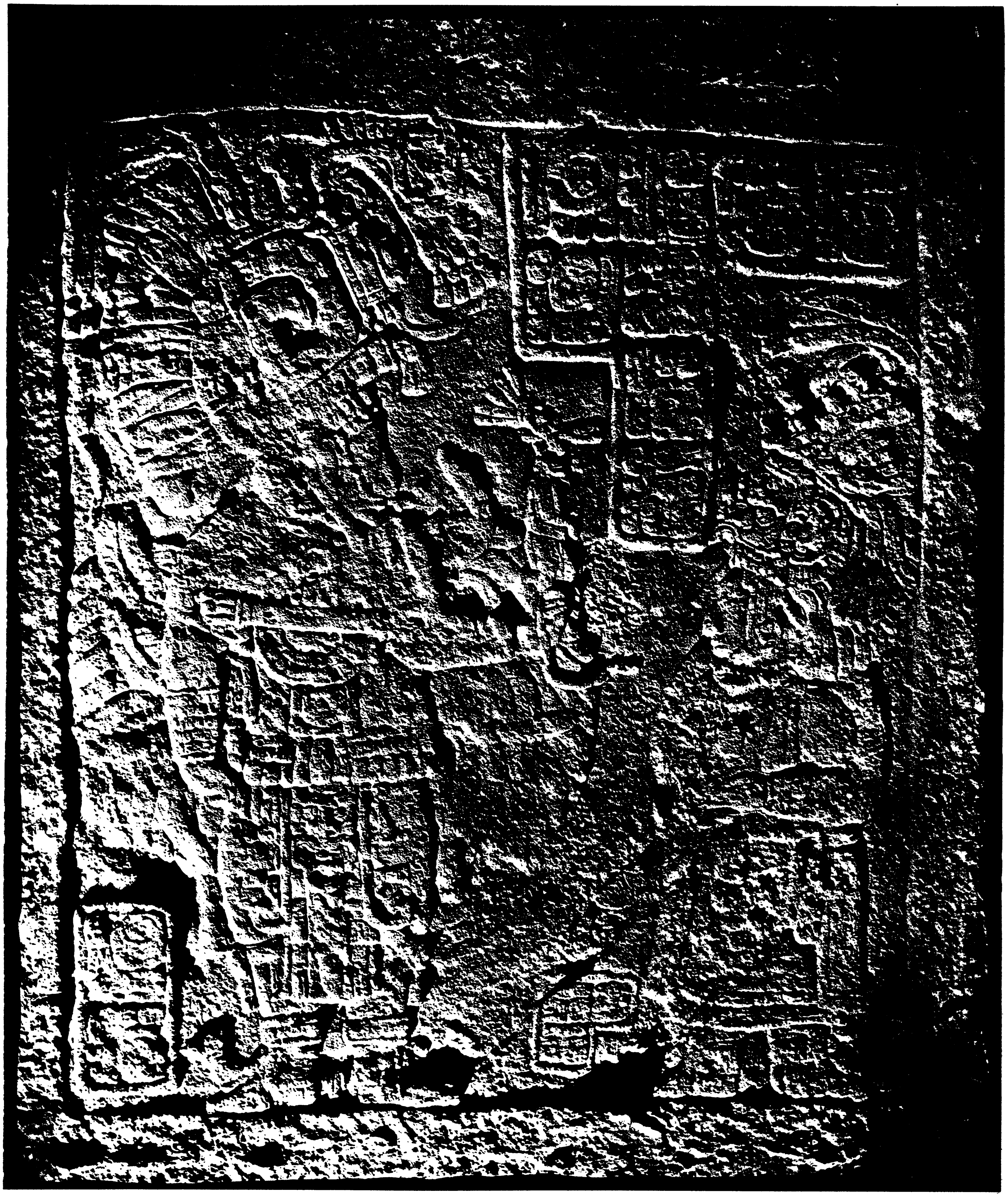

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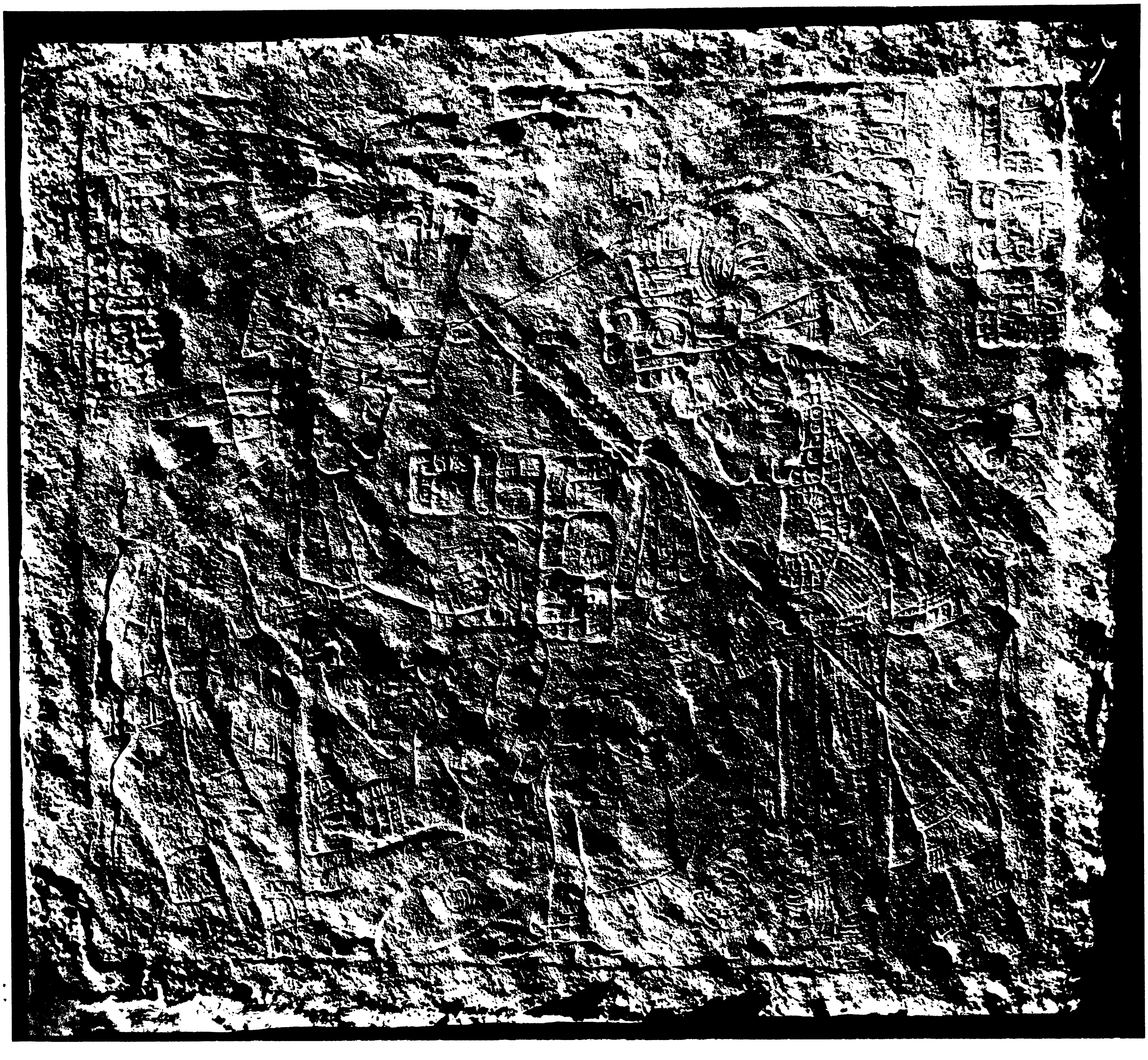

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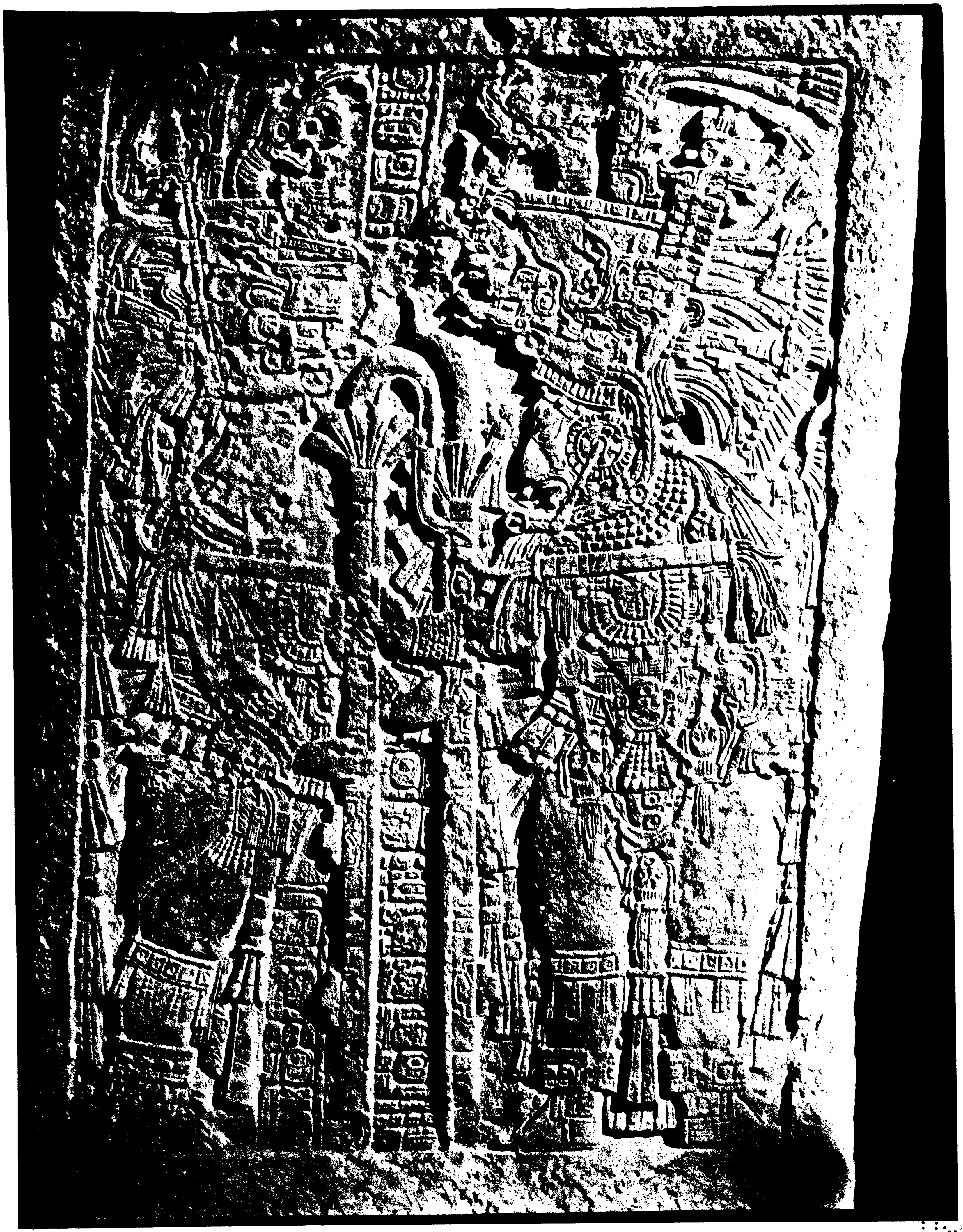

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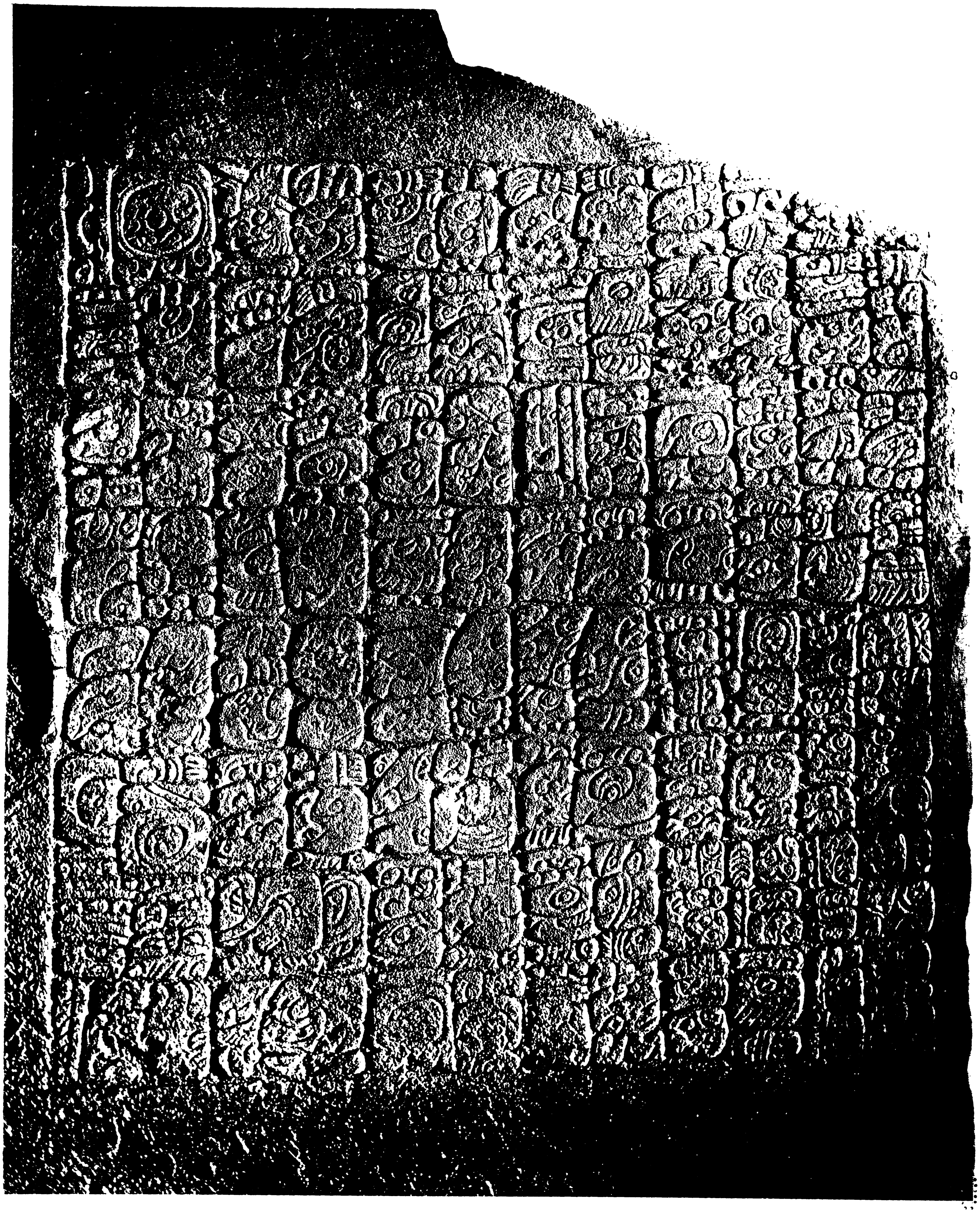

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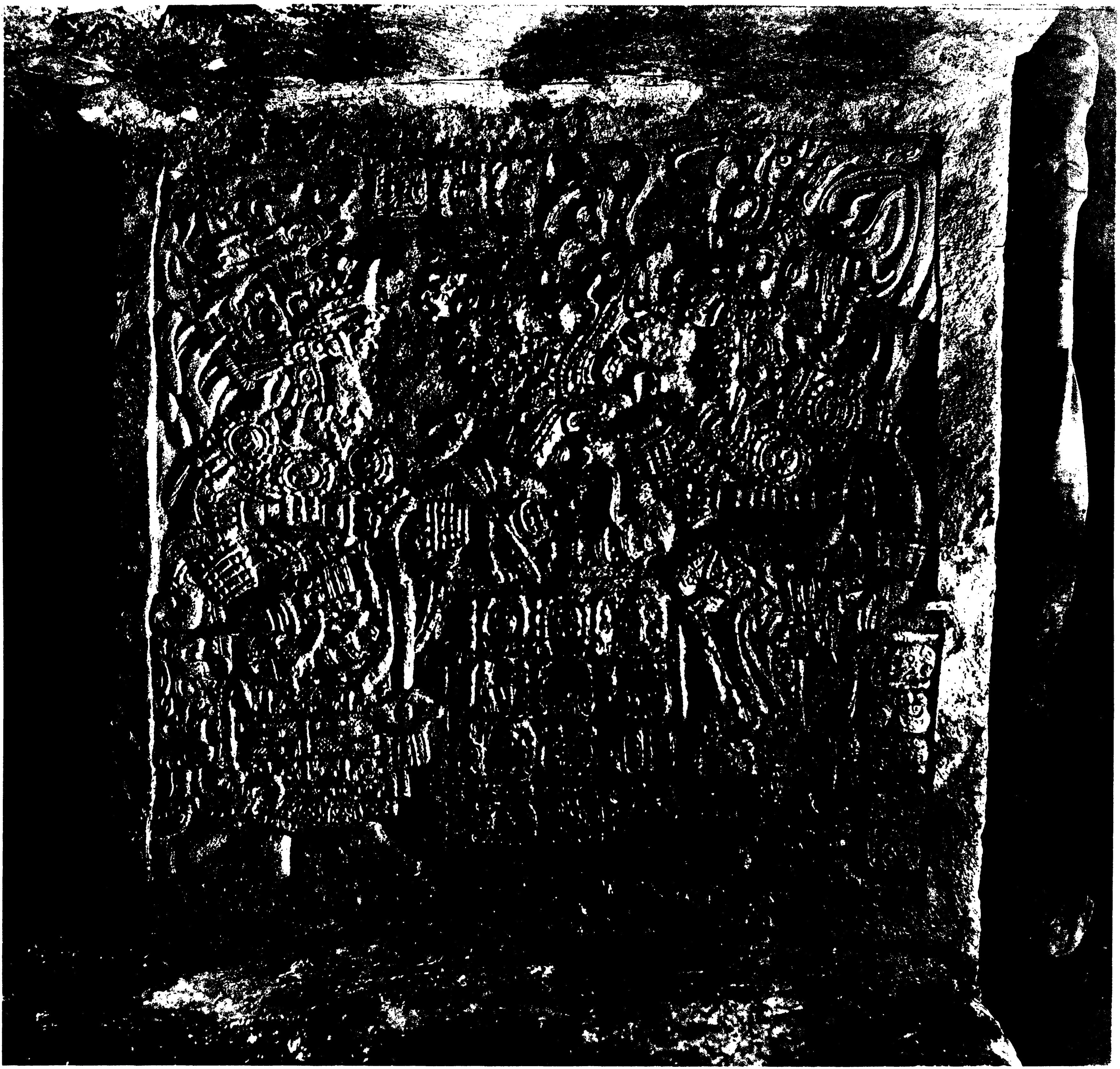

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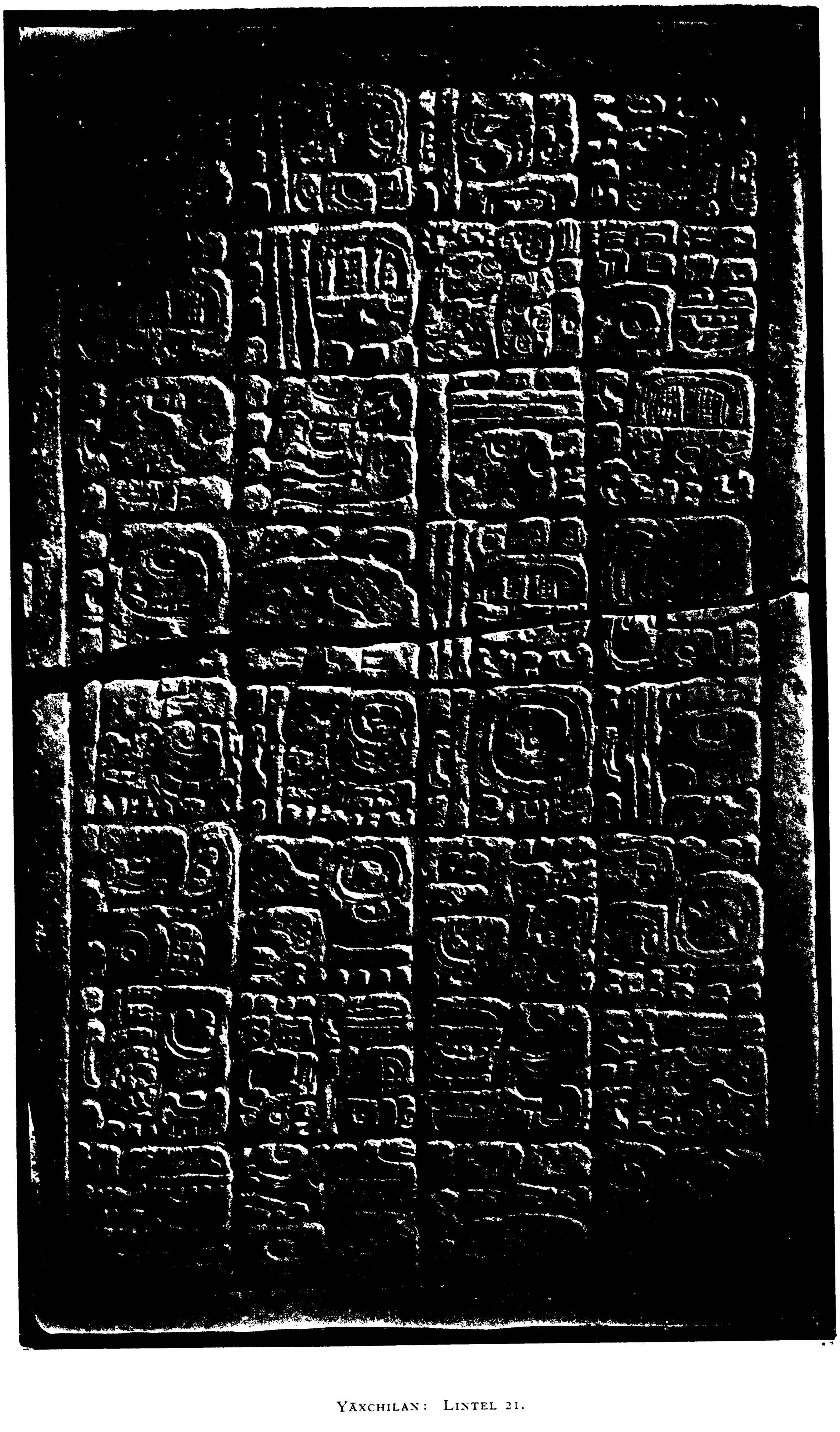

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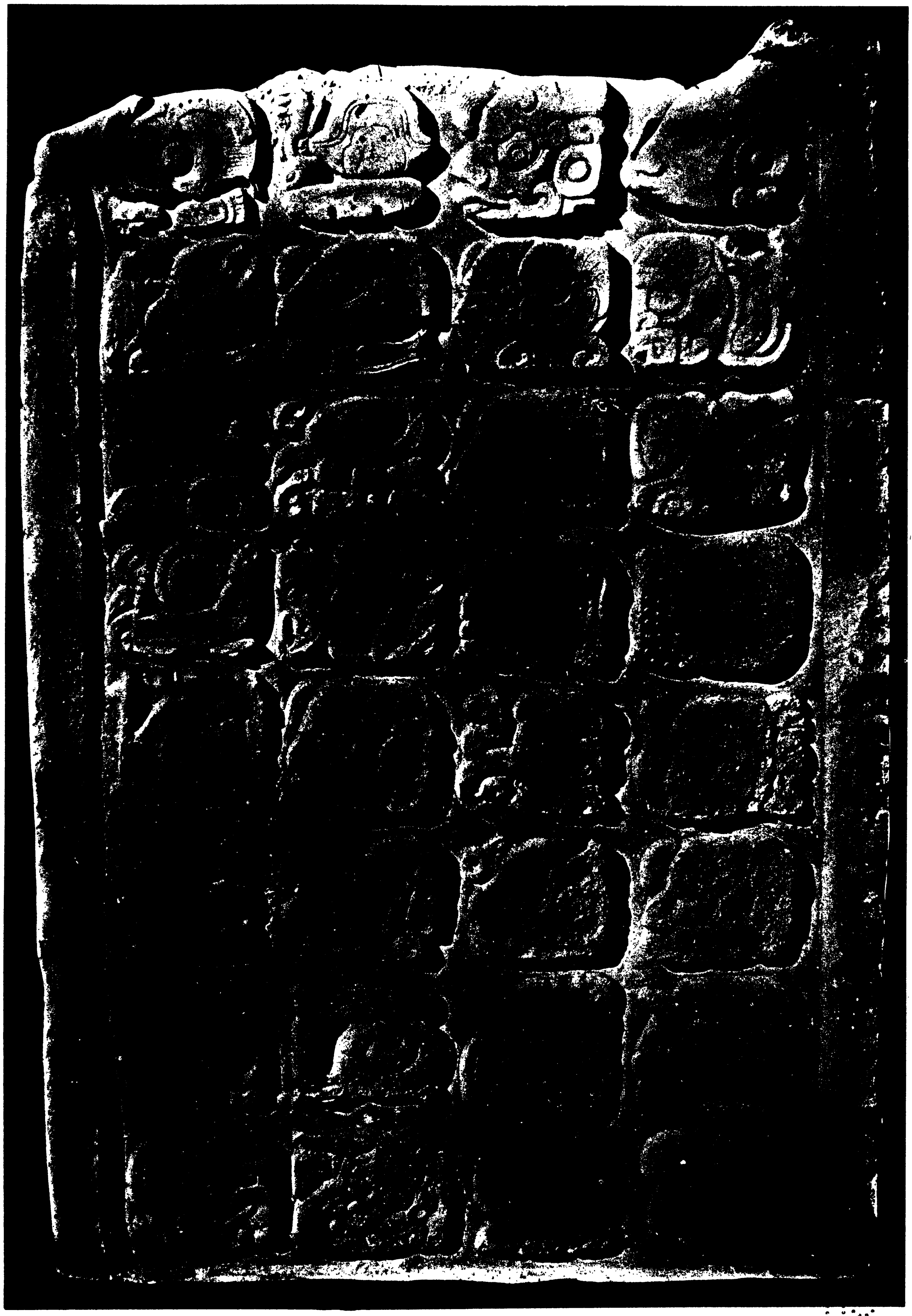

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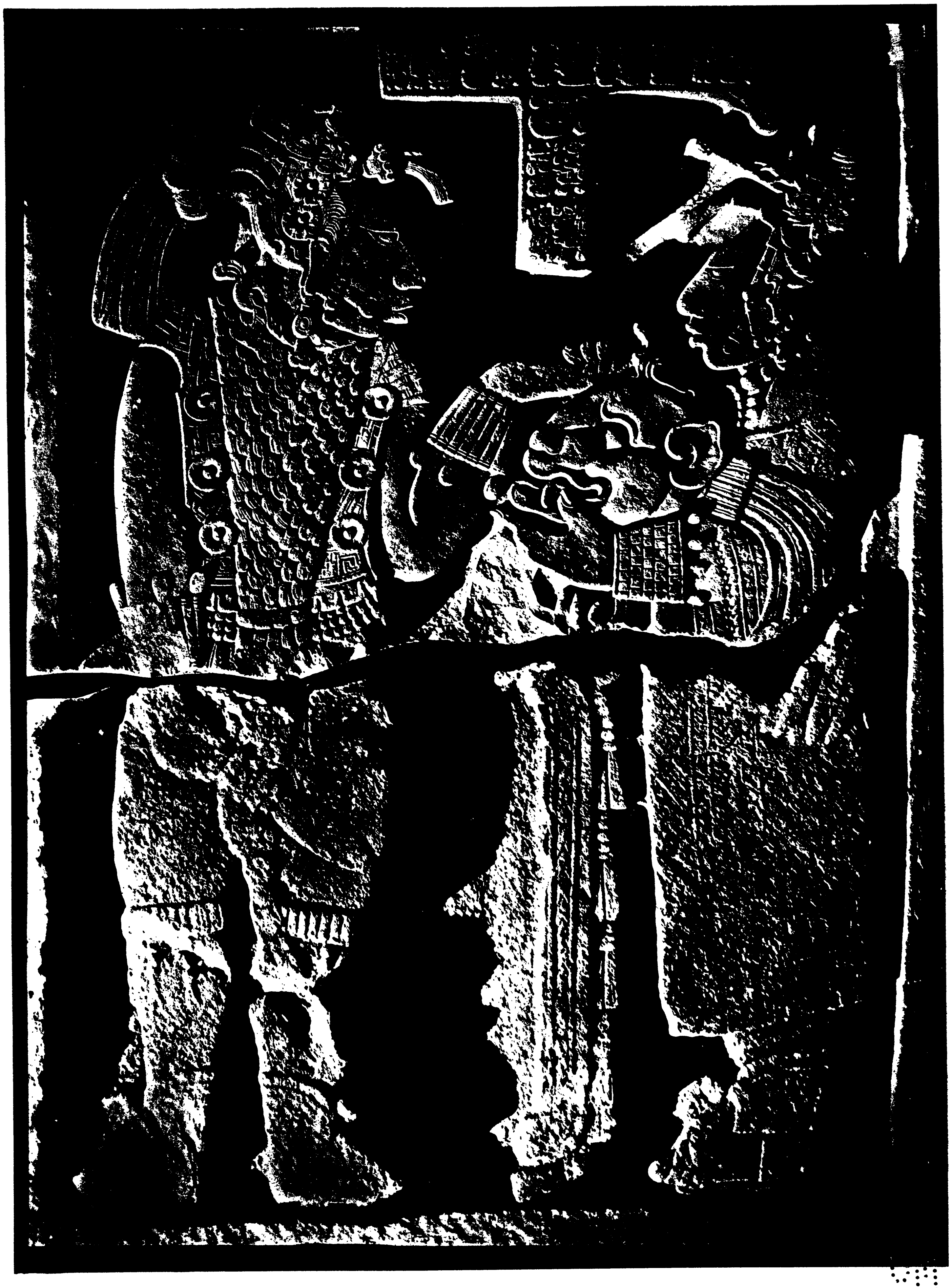

YĀXCHILAN: LINTEL 26.

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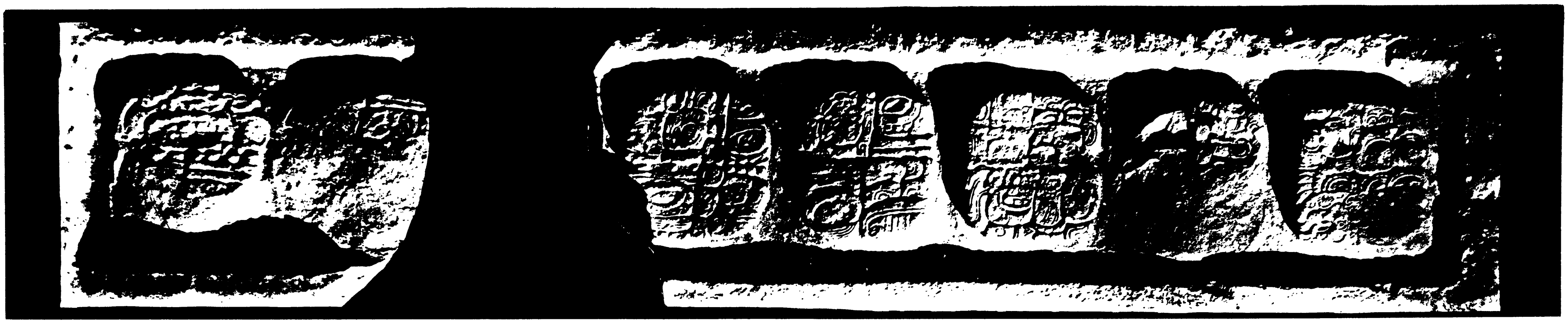
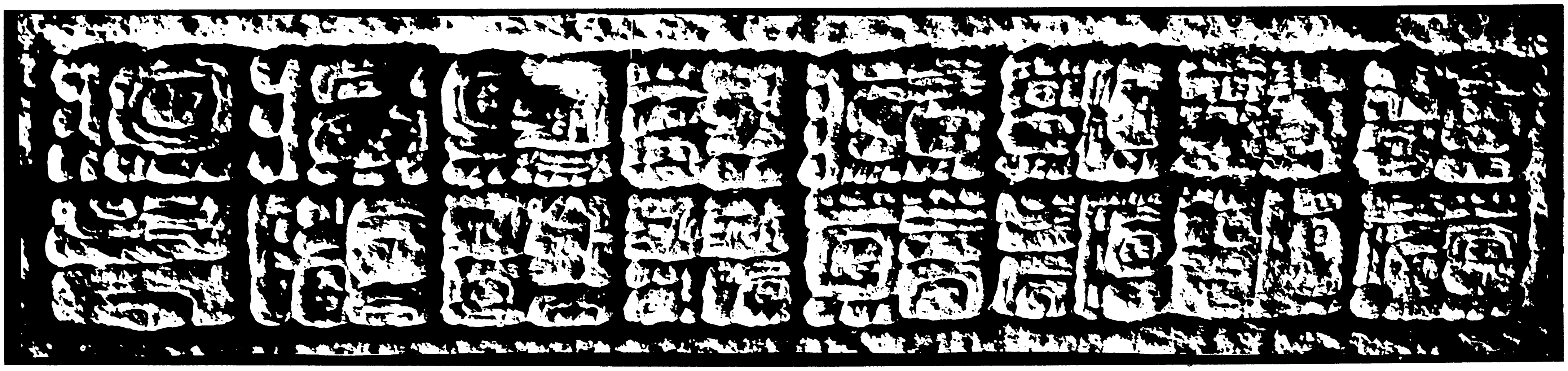
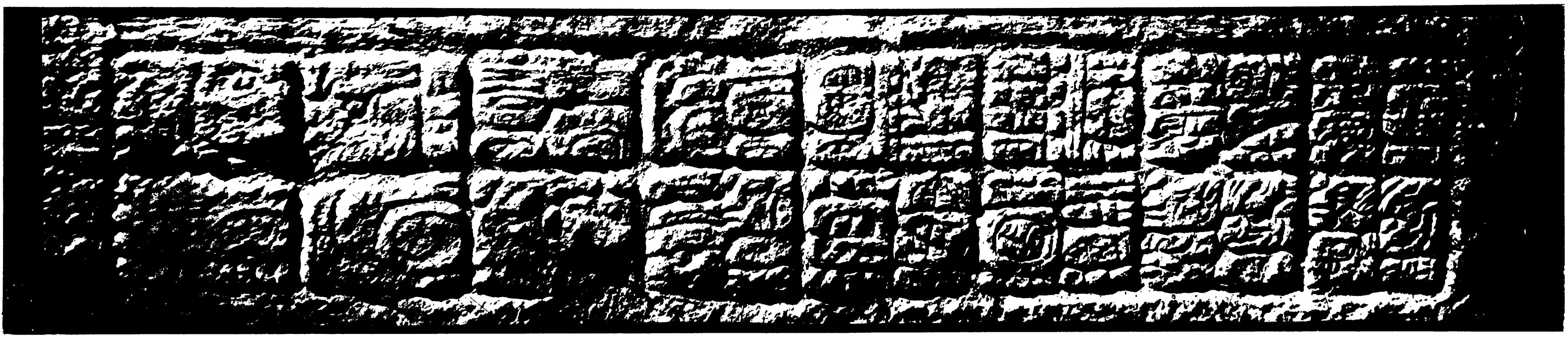


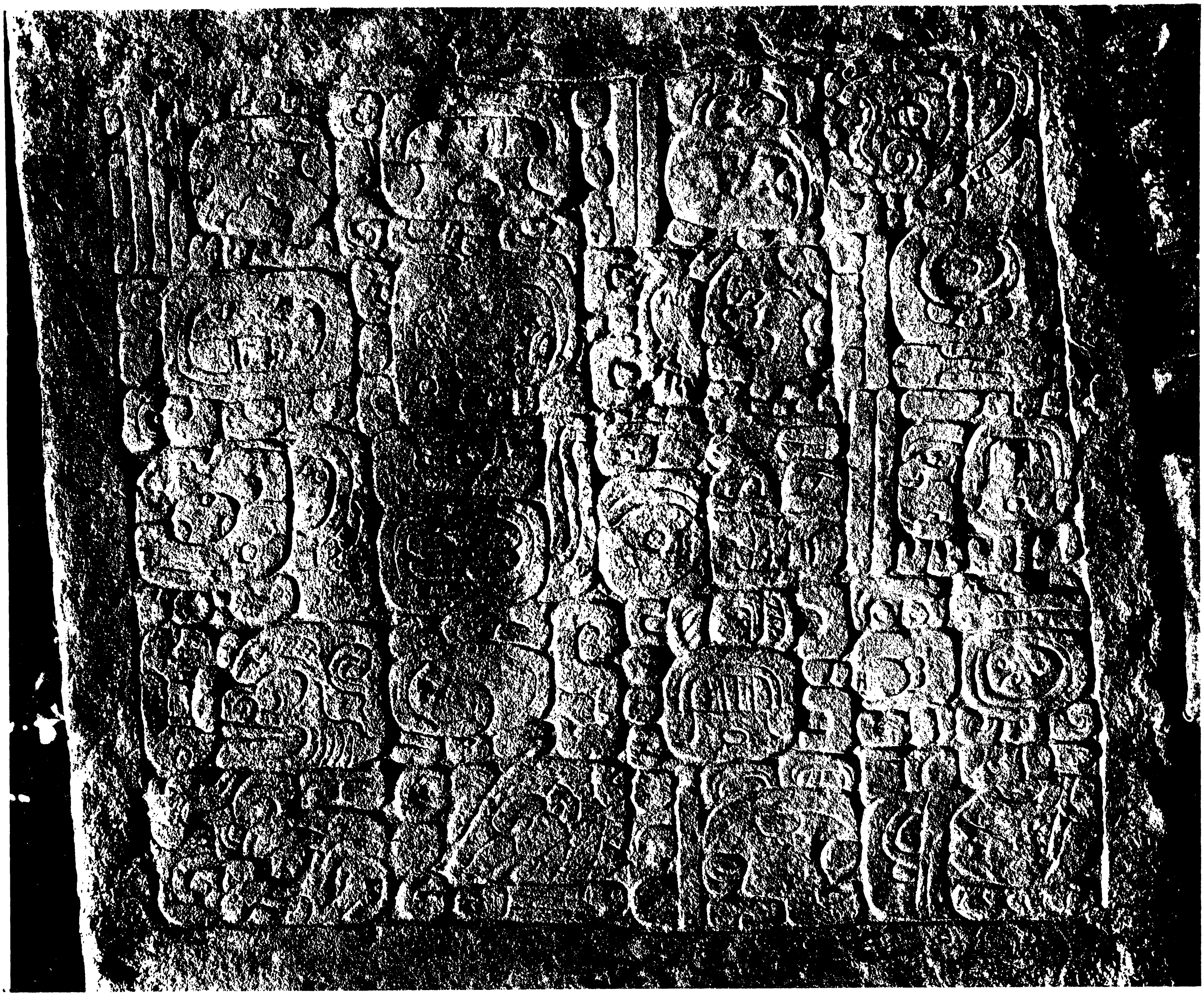
1. Yāxchilan: Lintel 26. Frontal Inscription.



2. Yāxchilan: Lintel 27. Frontal Inscription.



3. Yāxchilan: Lintel 28, Frontal Inscription.



YĂXCHILAN: LINTEL 30.

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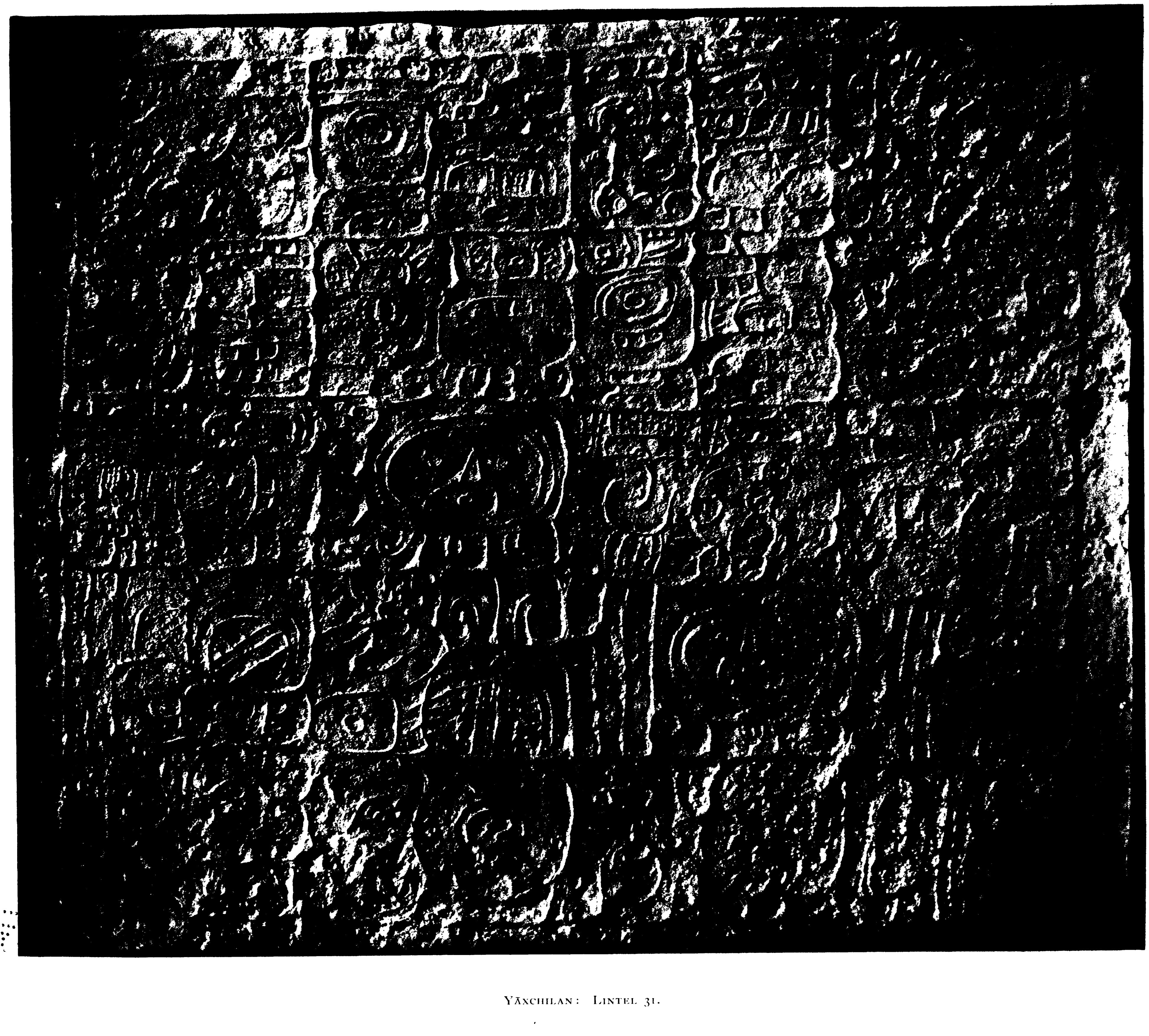

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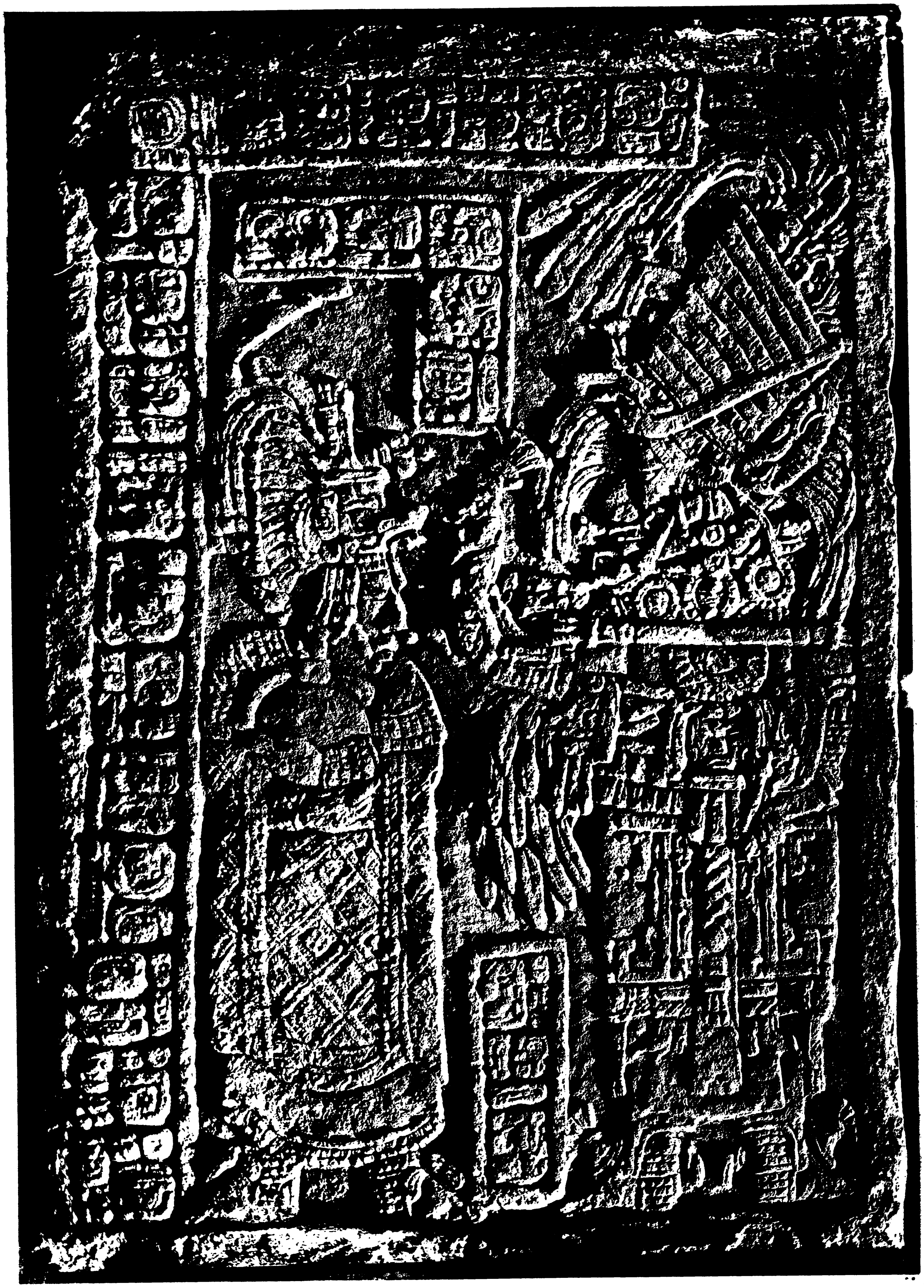

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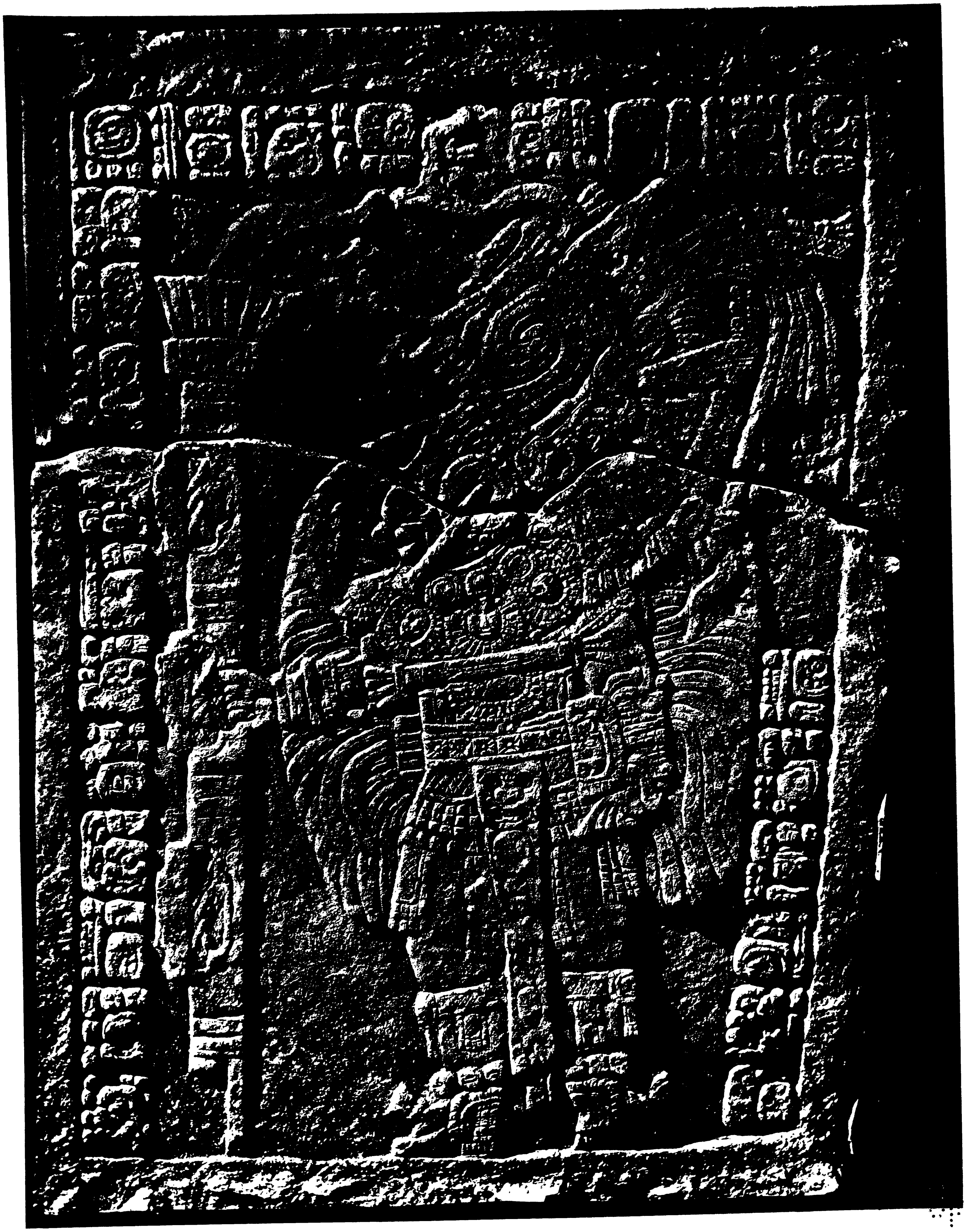

Yāxchilan: Lintel 33.

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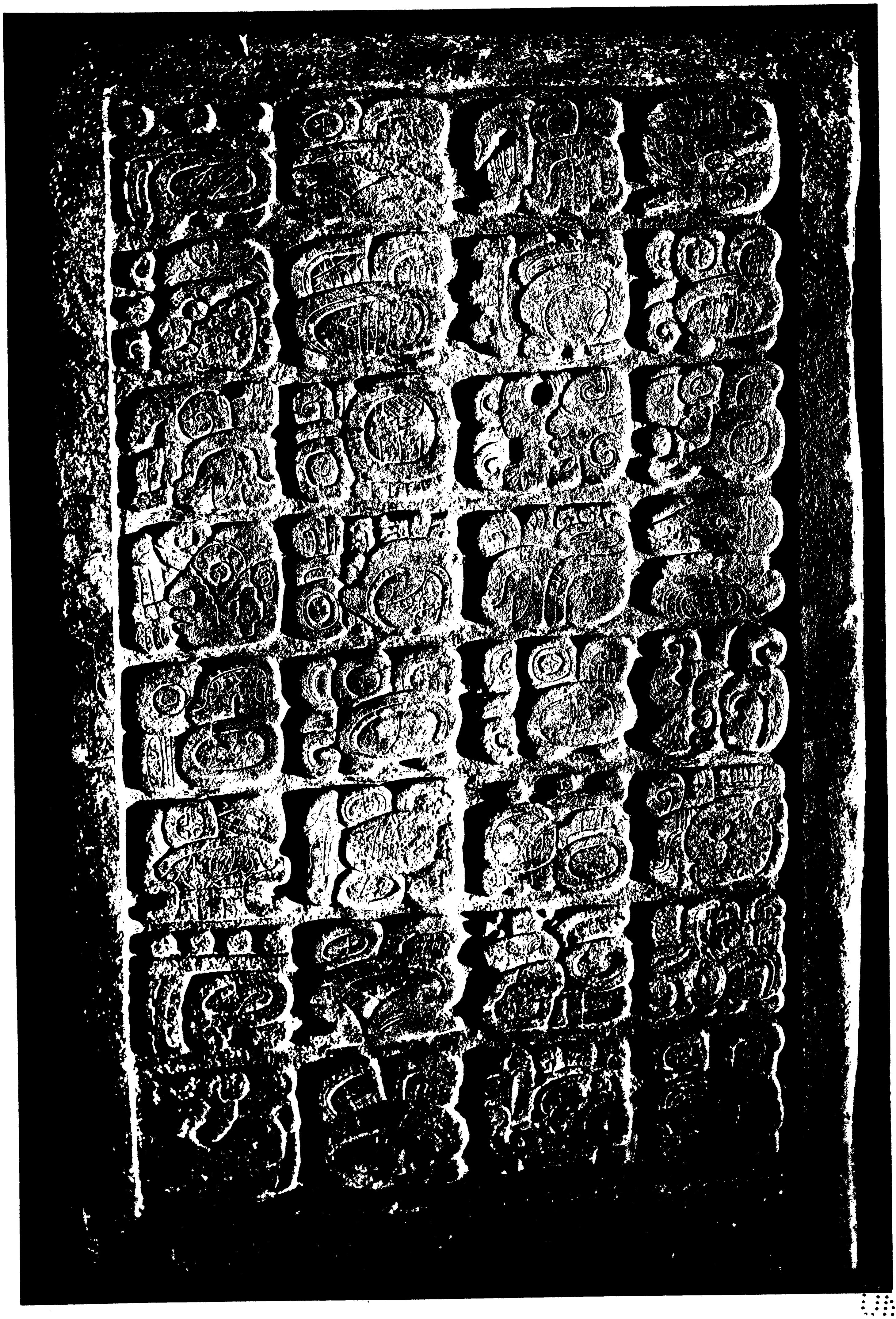

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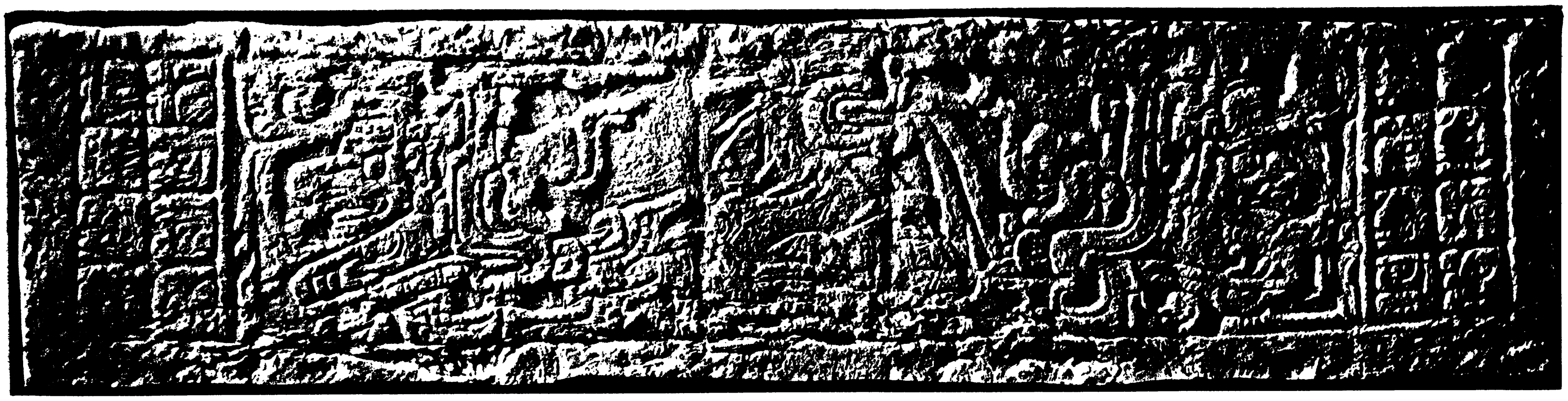
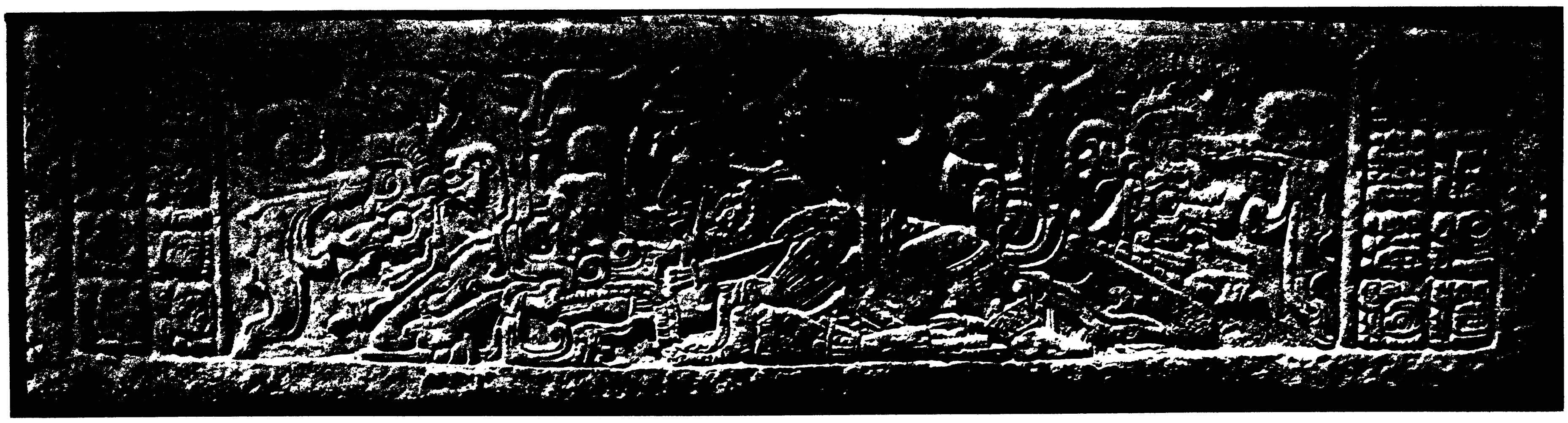
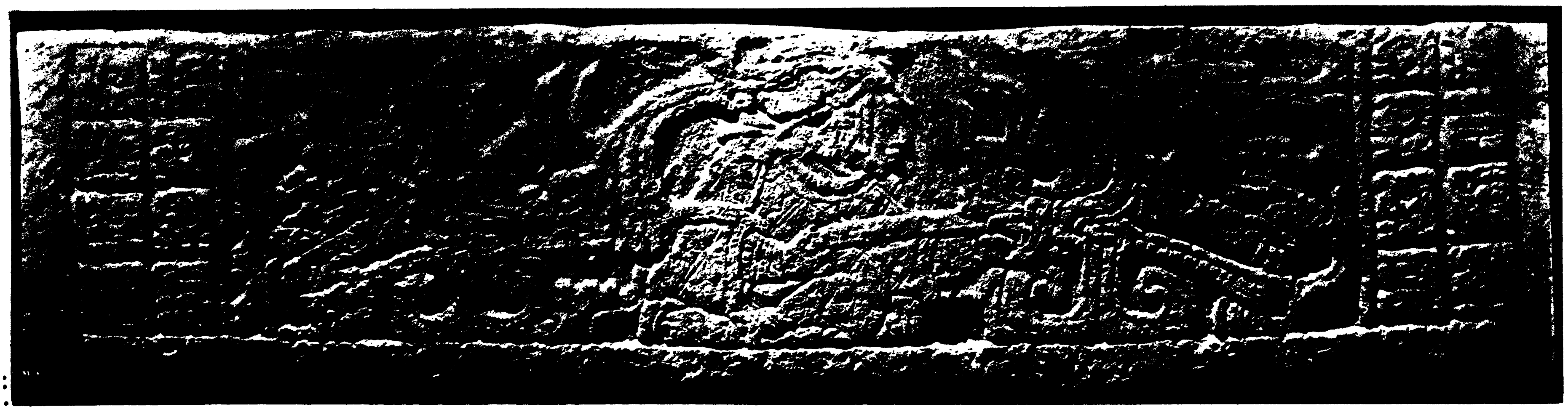


1. Yāxchilan: Lintel 38.

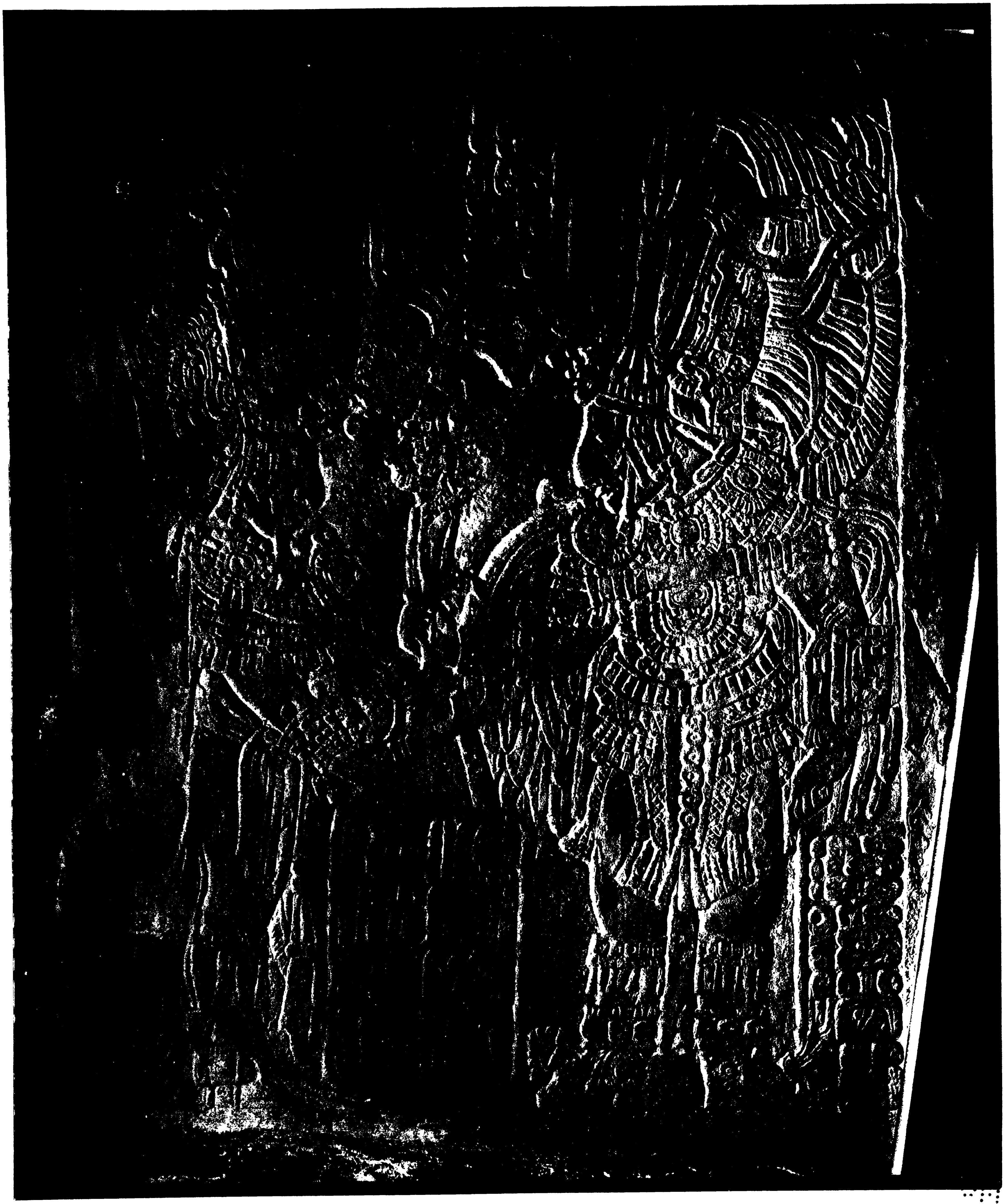


2. Yāxchilan: Lintel 39.



3. Yāxchilan: Lintel 40.

MU



YĀXCHILAN: LINTEL 42.

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Yāxchilan: Lintel 43.

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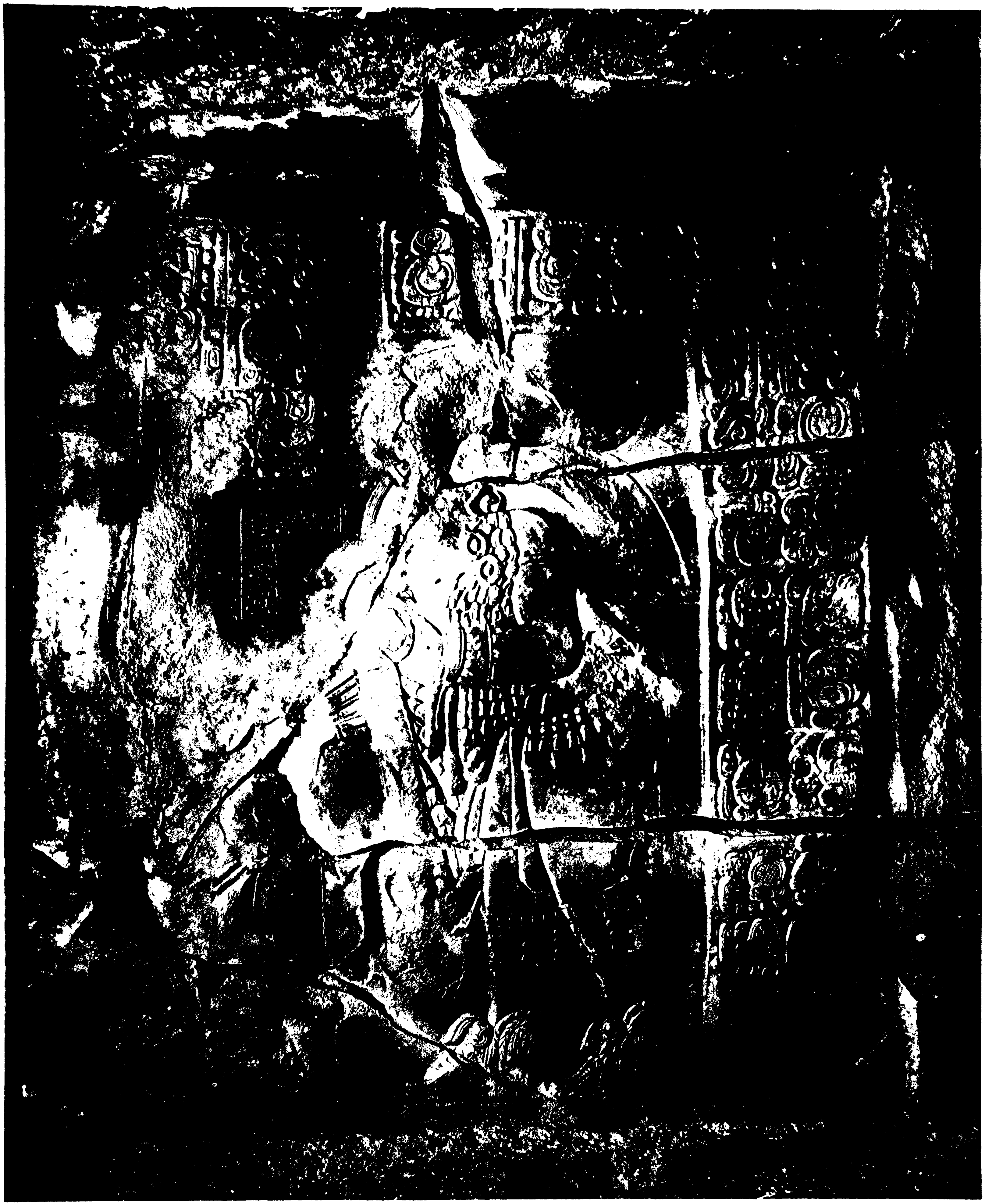
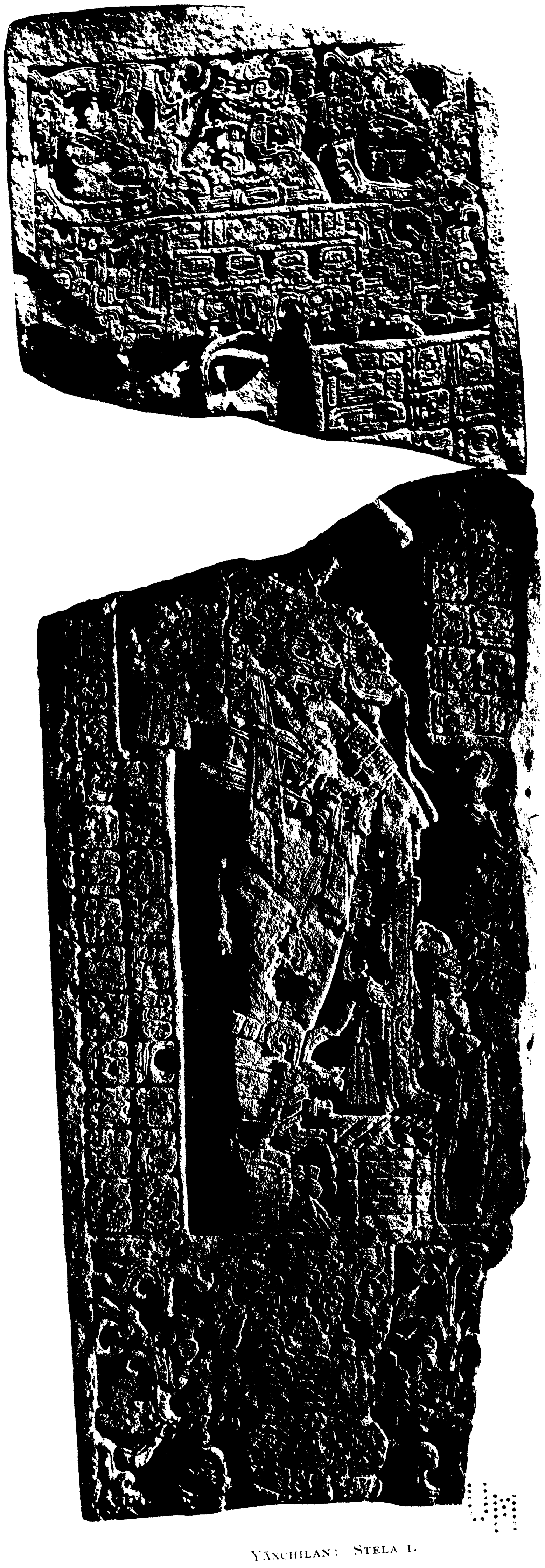


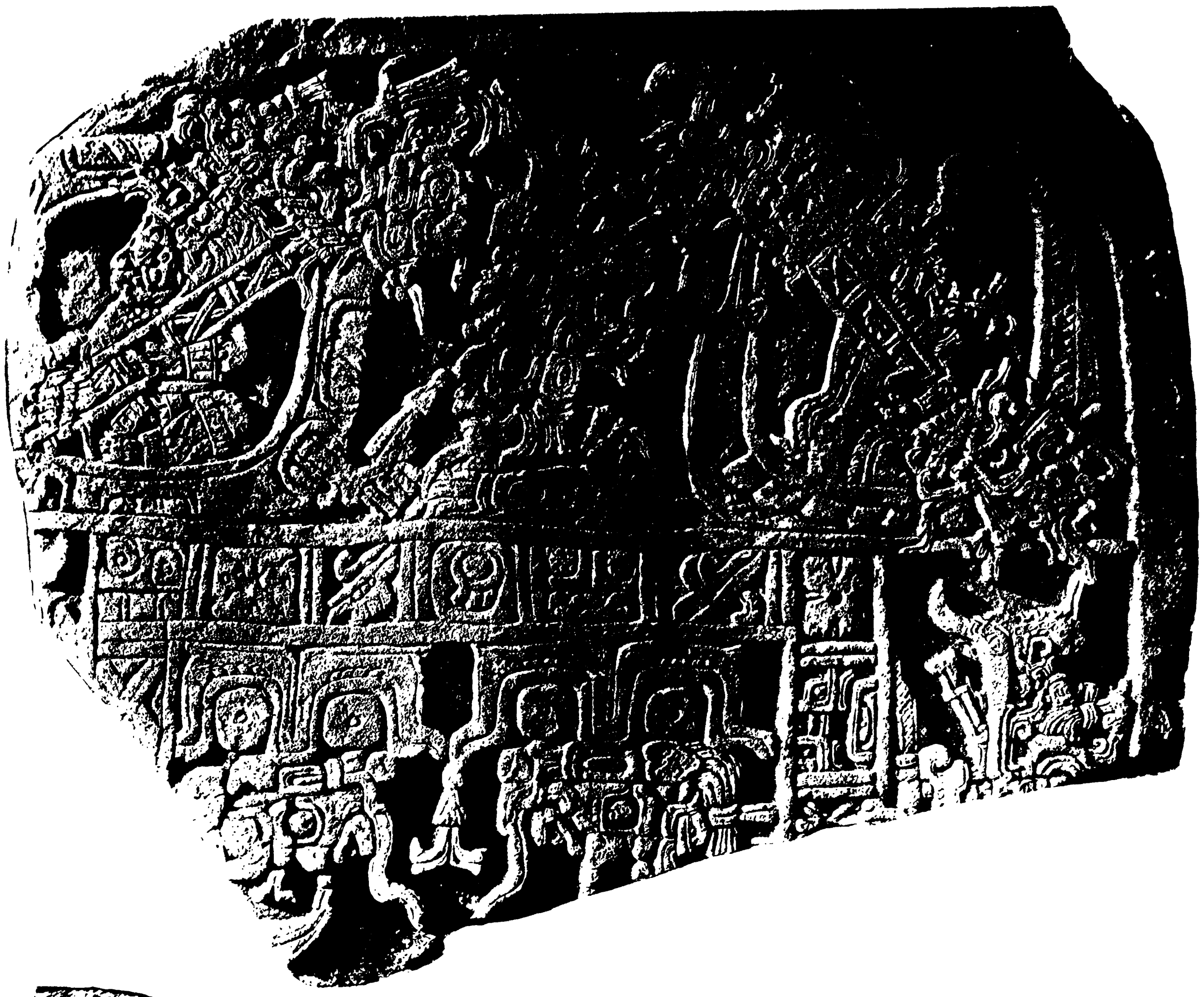
Yãxchilan: Lintel 46.

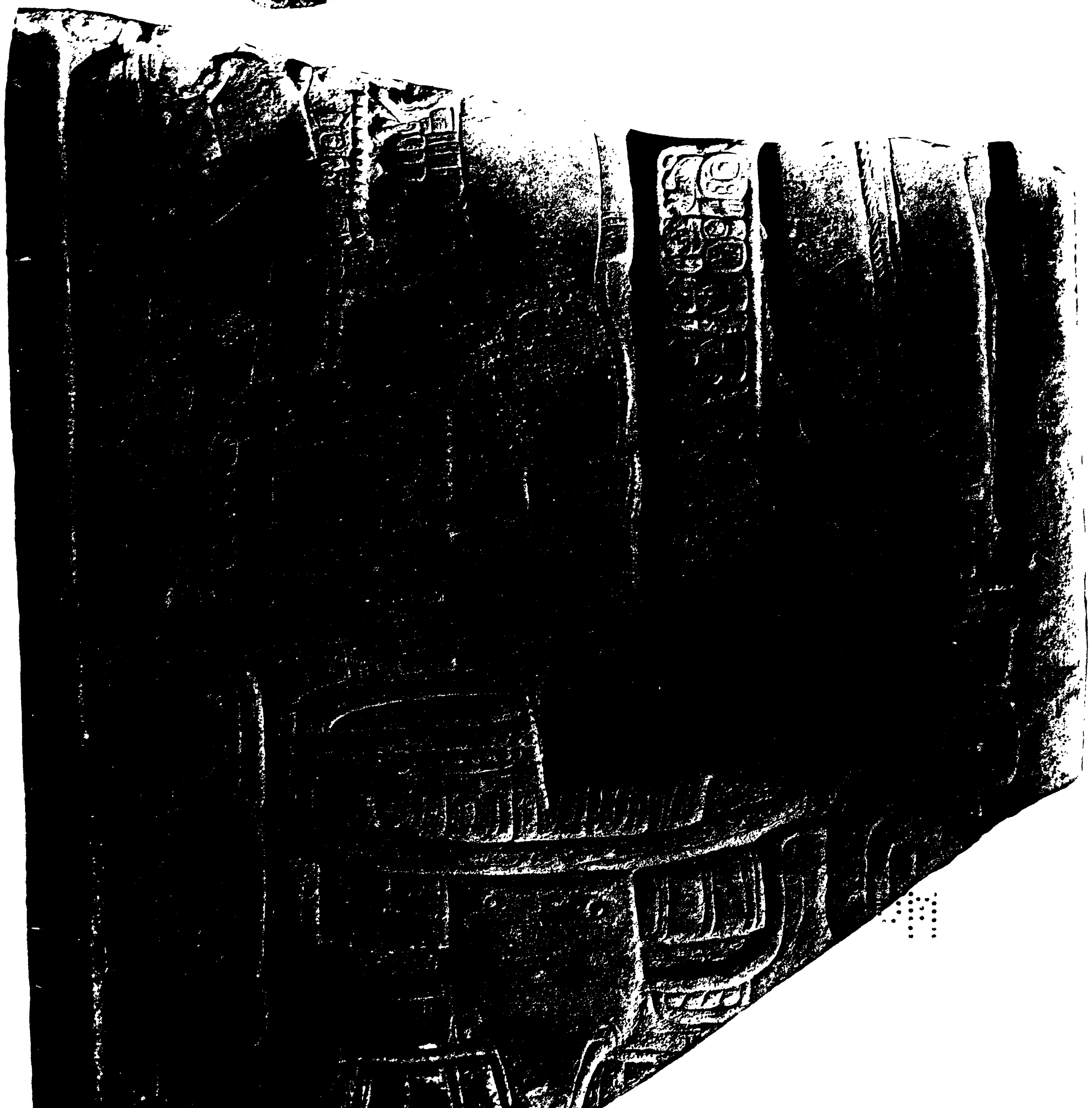
HELIOTYPE CO., BOSTON.



Yāxchilan: Stela 1.

HELIOTYPE CO., BOSTON.

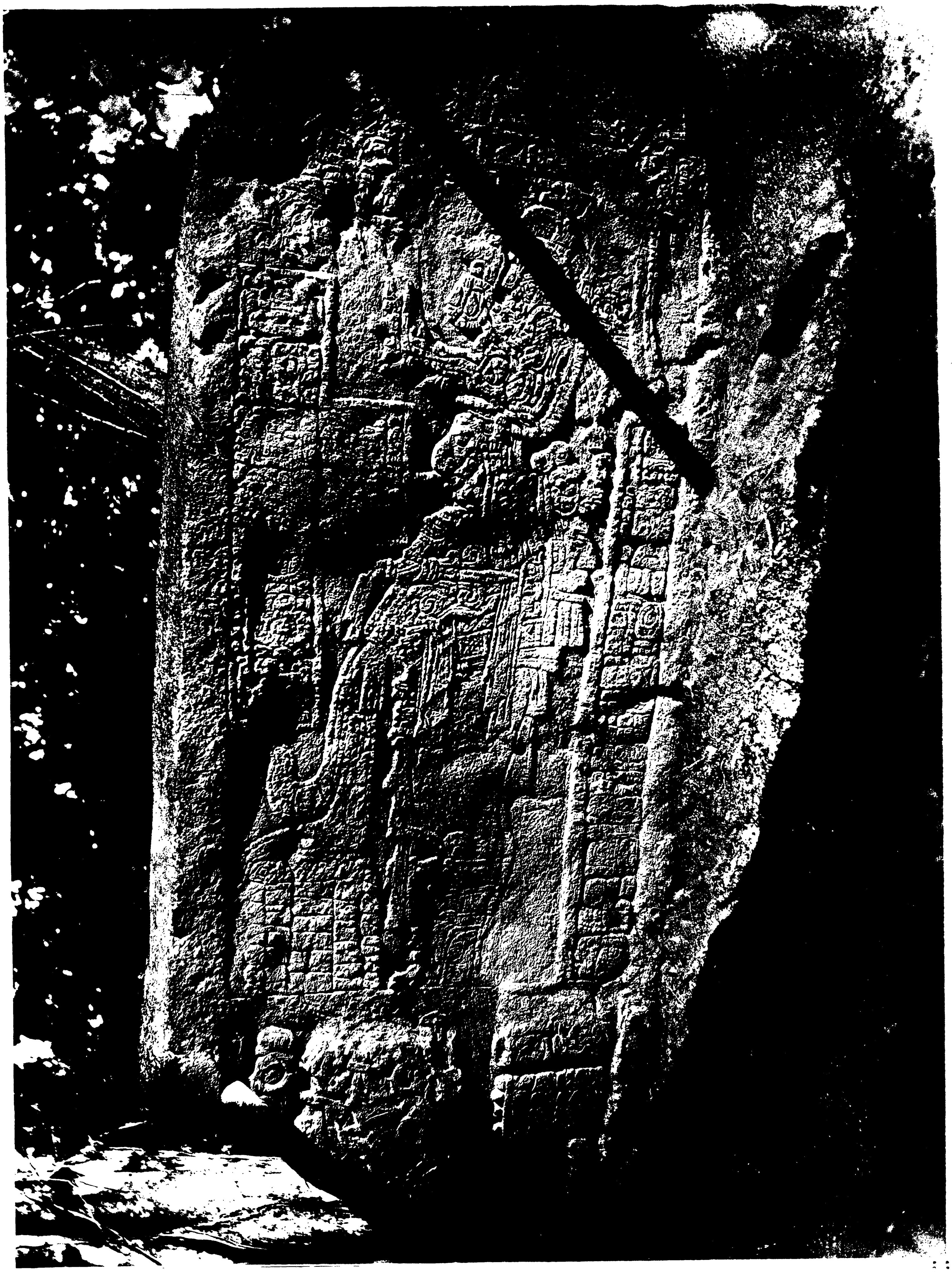




Yaxchilan: Stela 4. Upper and lower portions.

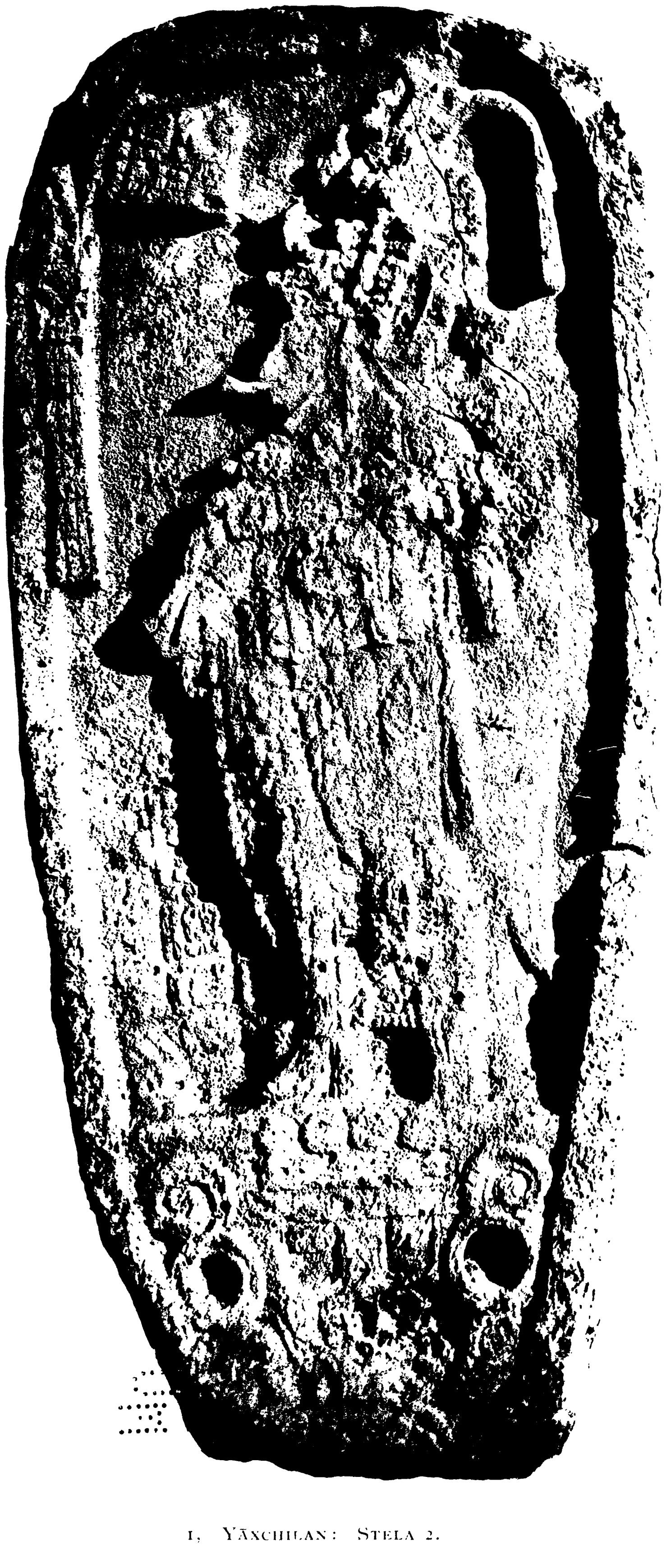
HELIOTYPE CO., BOSTON.

MU

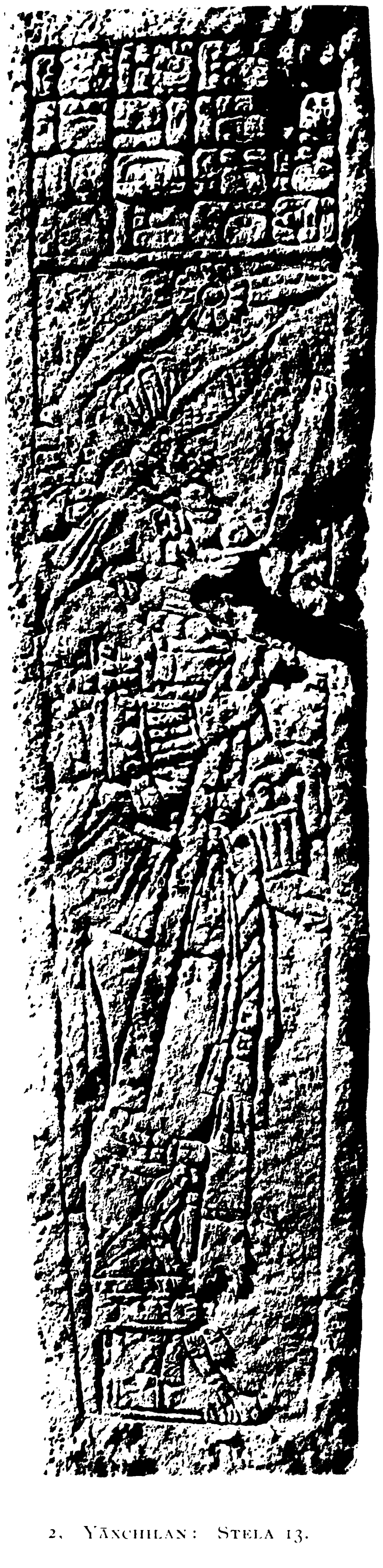


Yāxchilan: Stela 6.

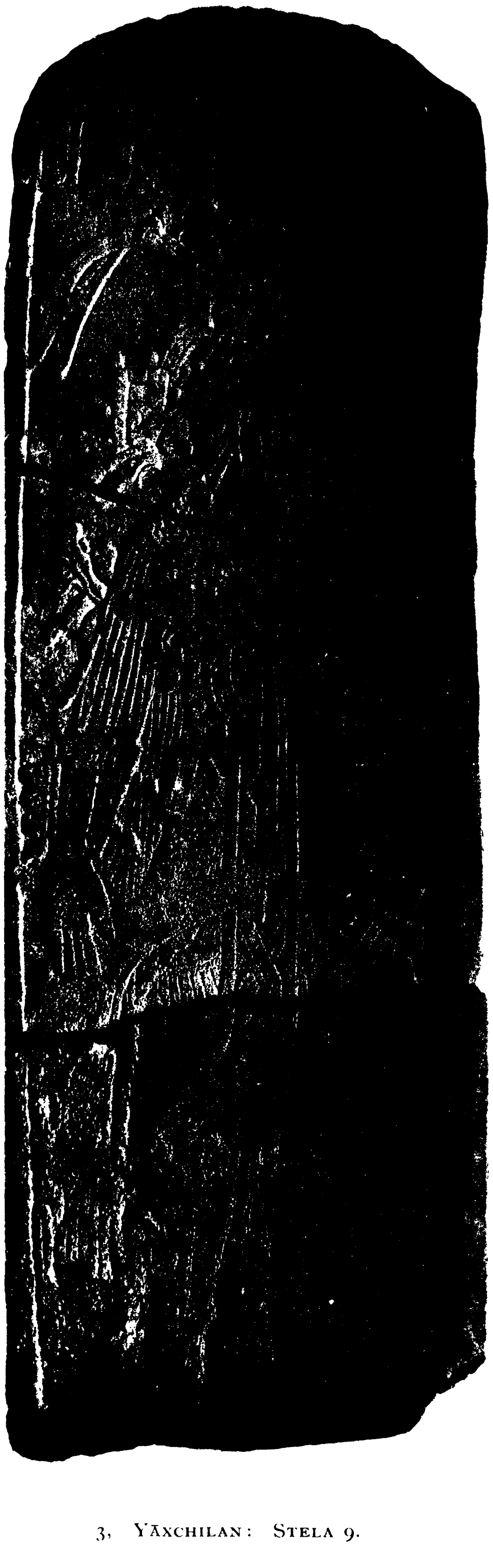
HELIOTYPE CO., BOSTON.



1. Yăxchilan: Stela 2.

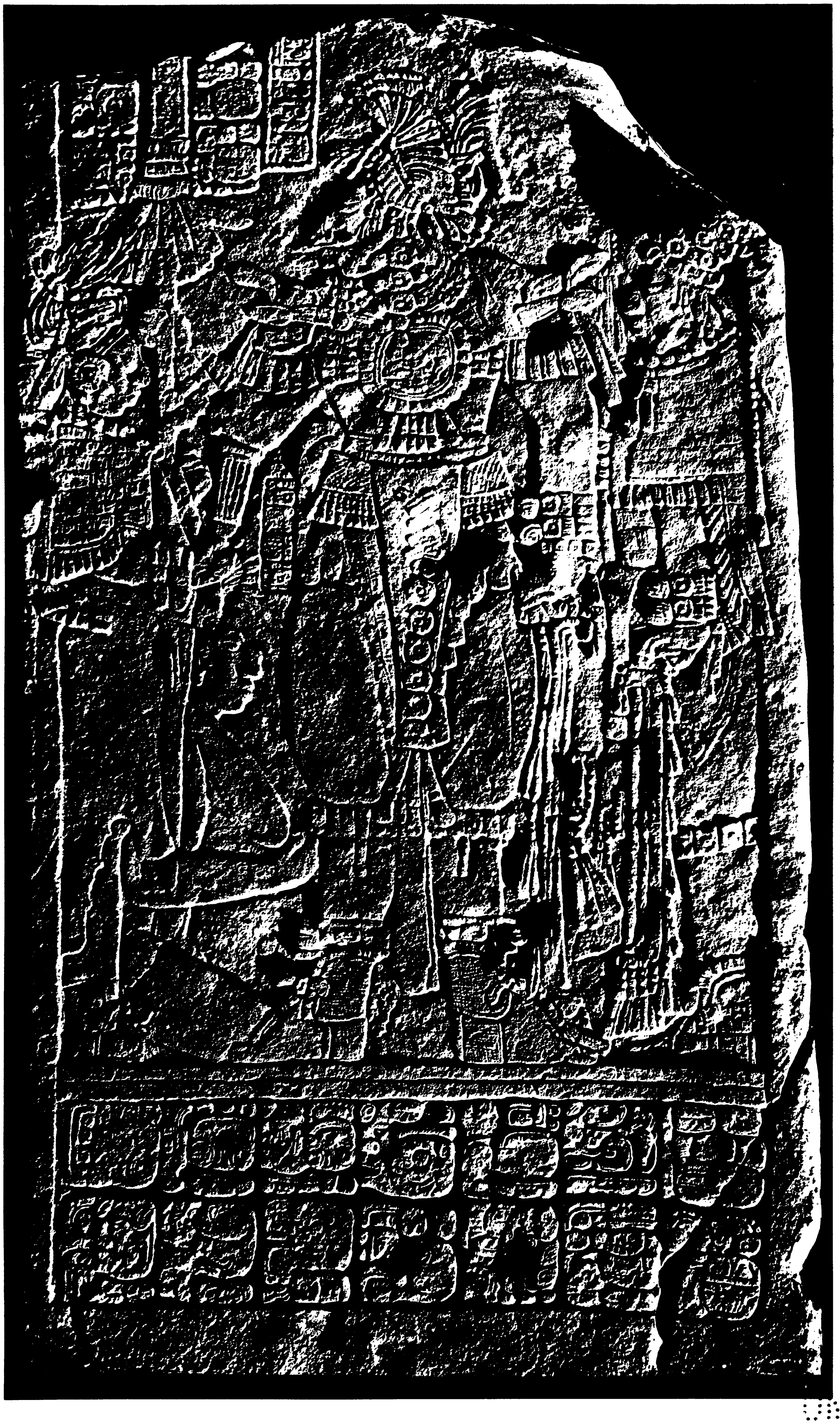


2. Yăxchilan: Stela 13.



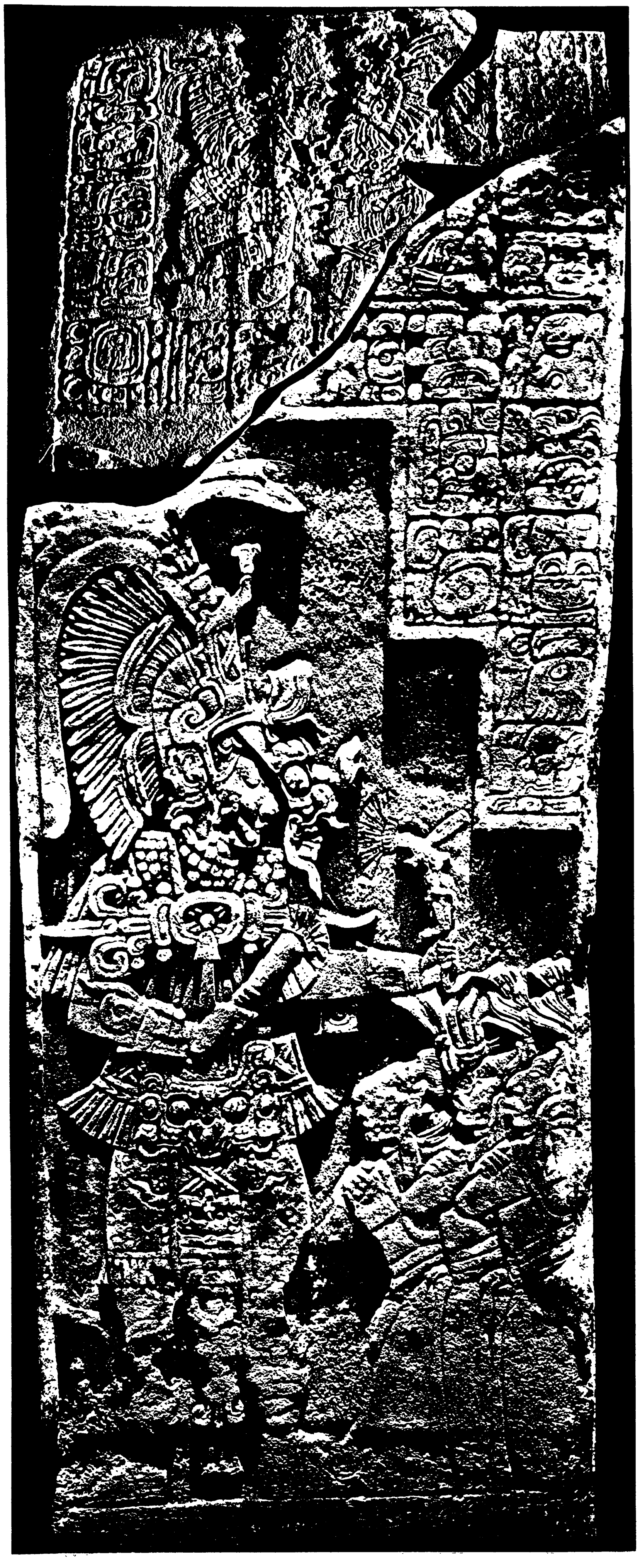
3. Yăxchilan: Stela 9.

MU

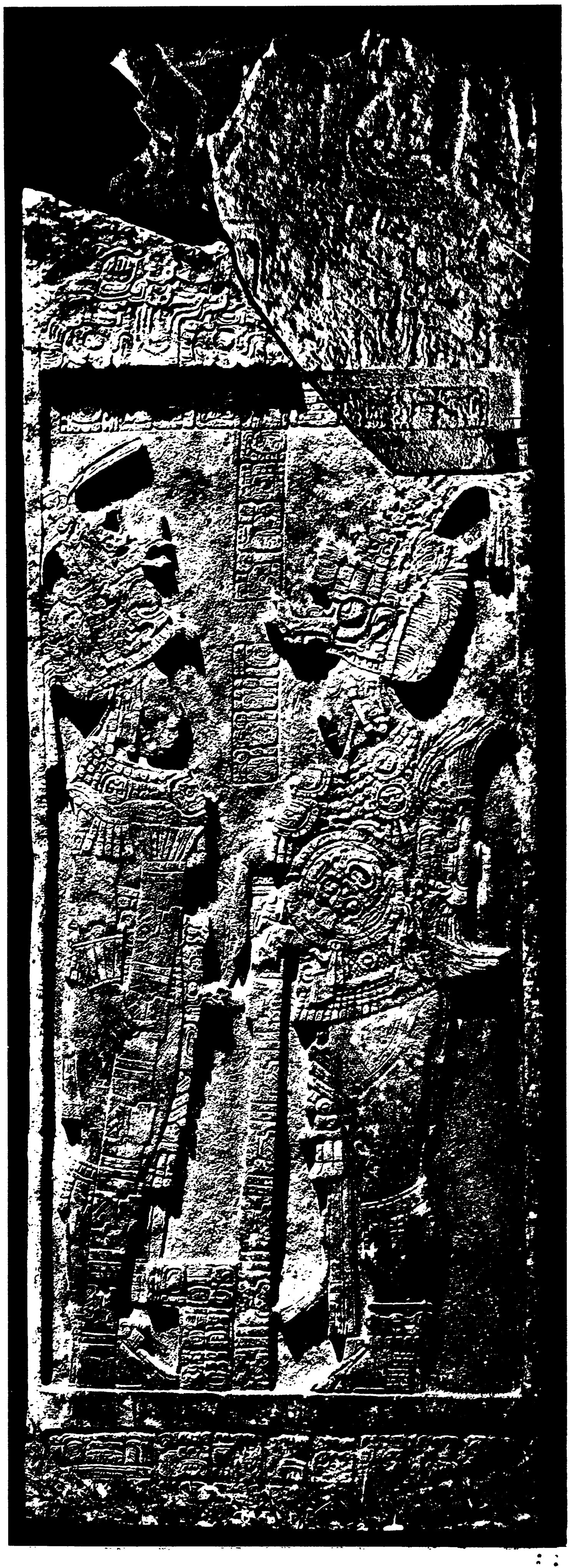


Yăxchilan: Stela 10.

HELIOTYPE CO., BOSTON.

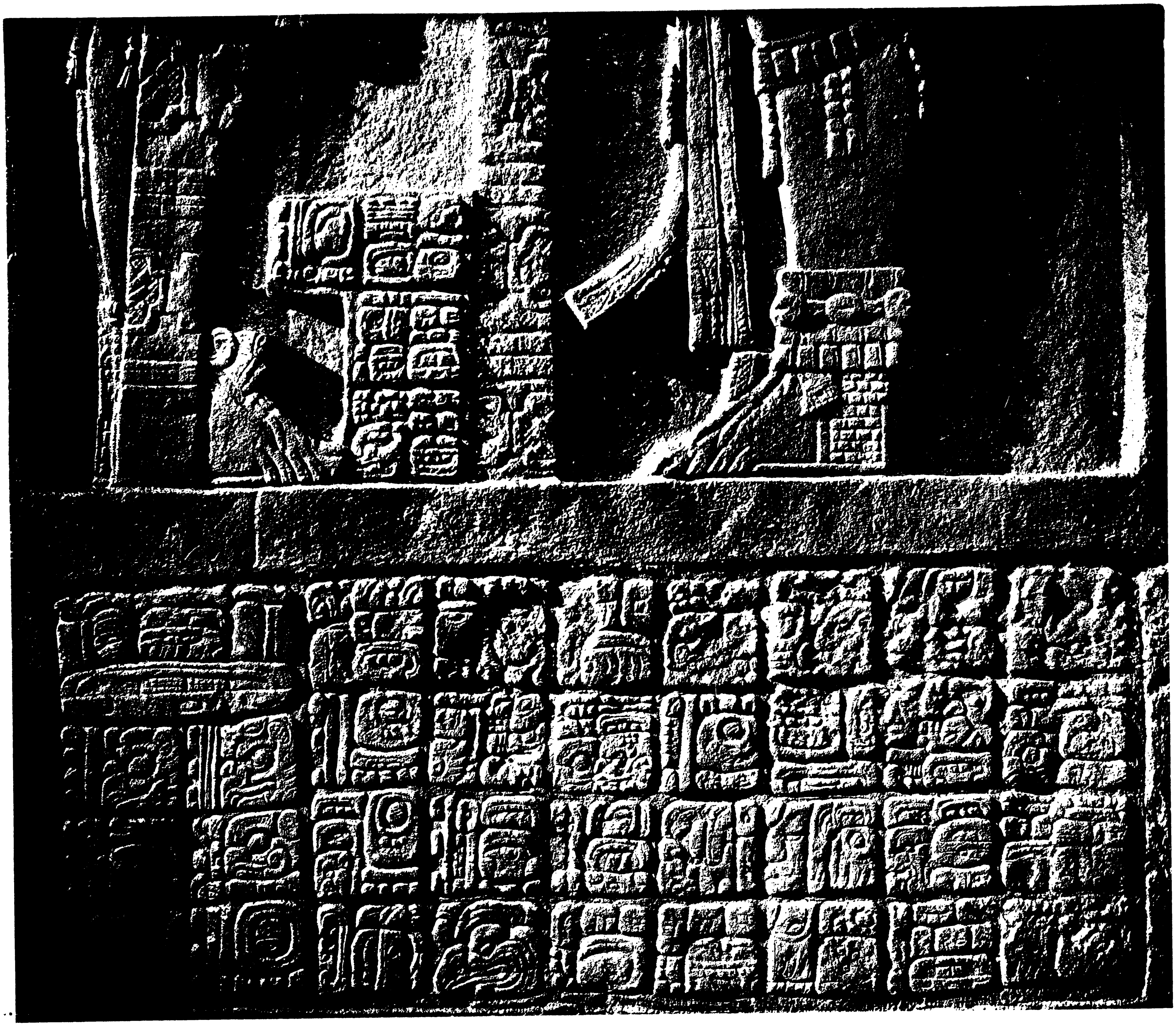


1, Yāxchilan: Stela 11, Deity Side.

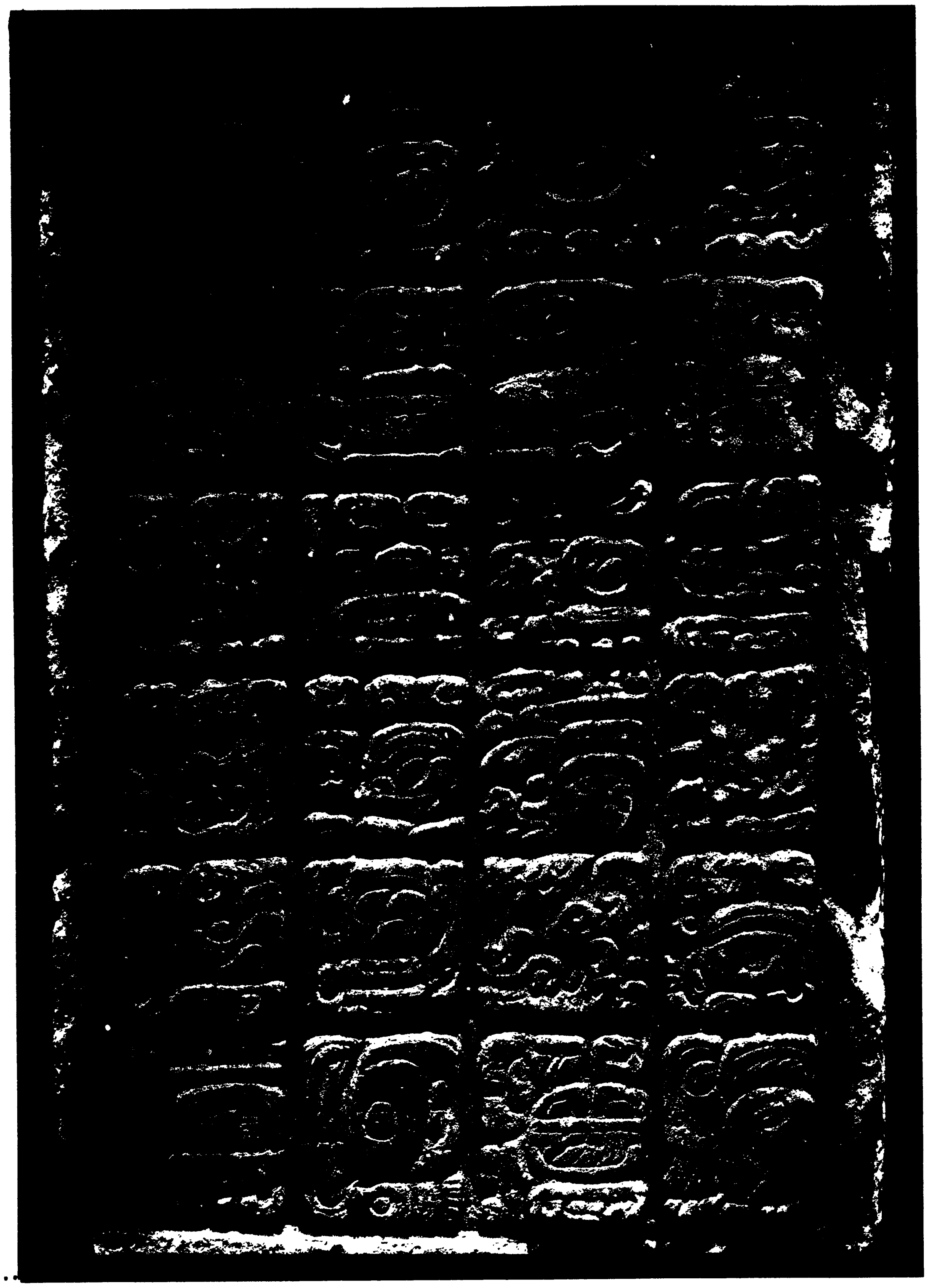


2, Yāxchilan: Stela 11. Human Side.

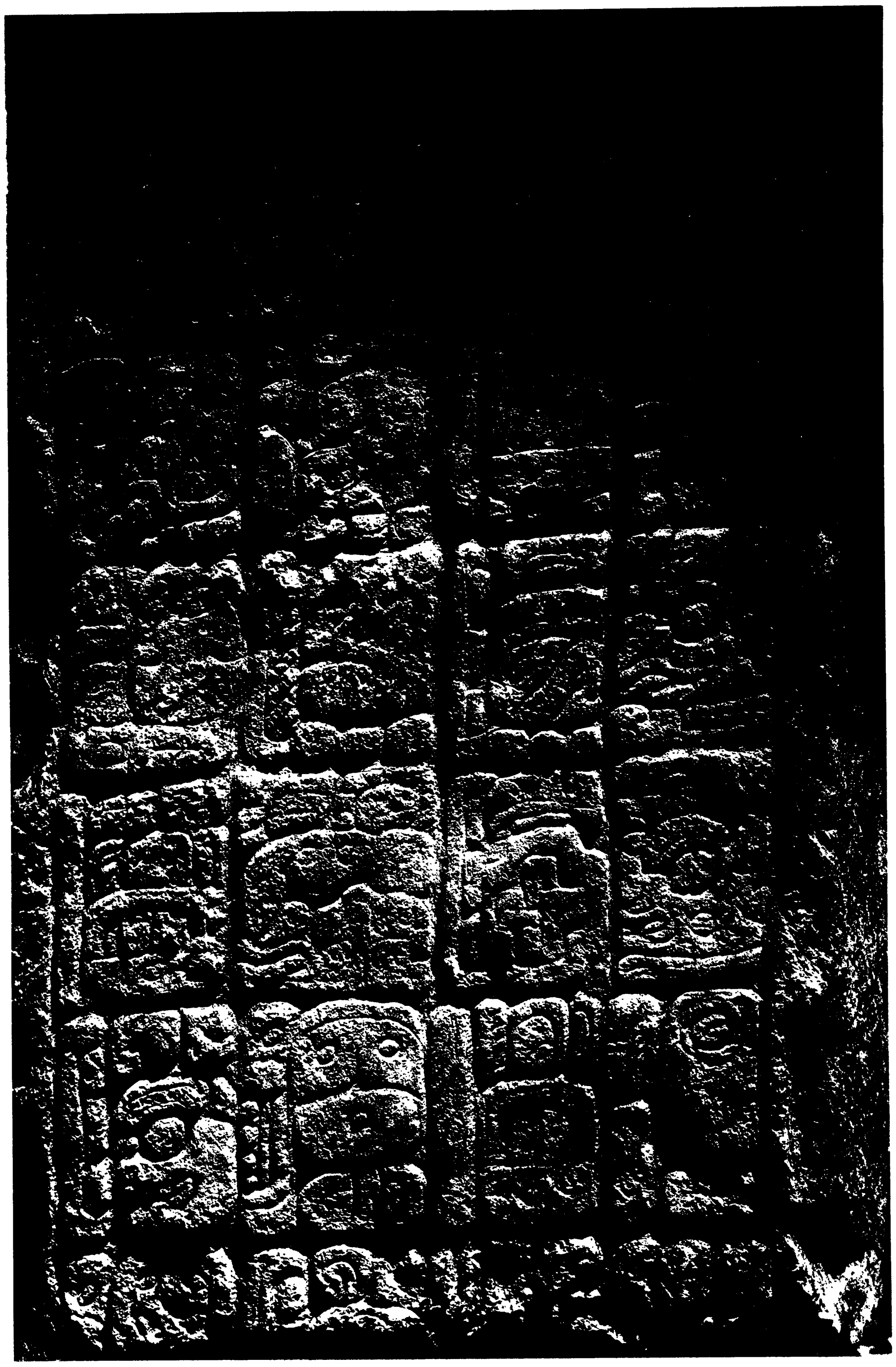
HELIOTYPE CO., BOSTON.



Yaxchilan: Stela 11. Lower Portion.

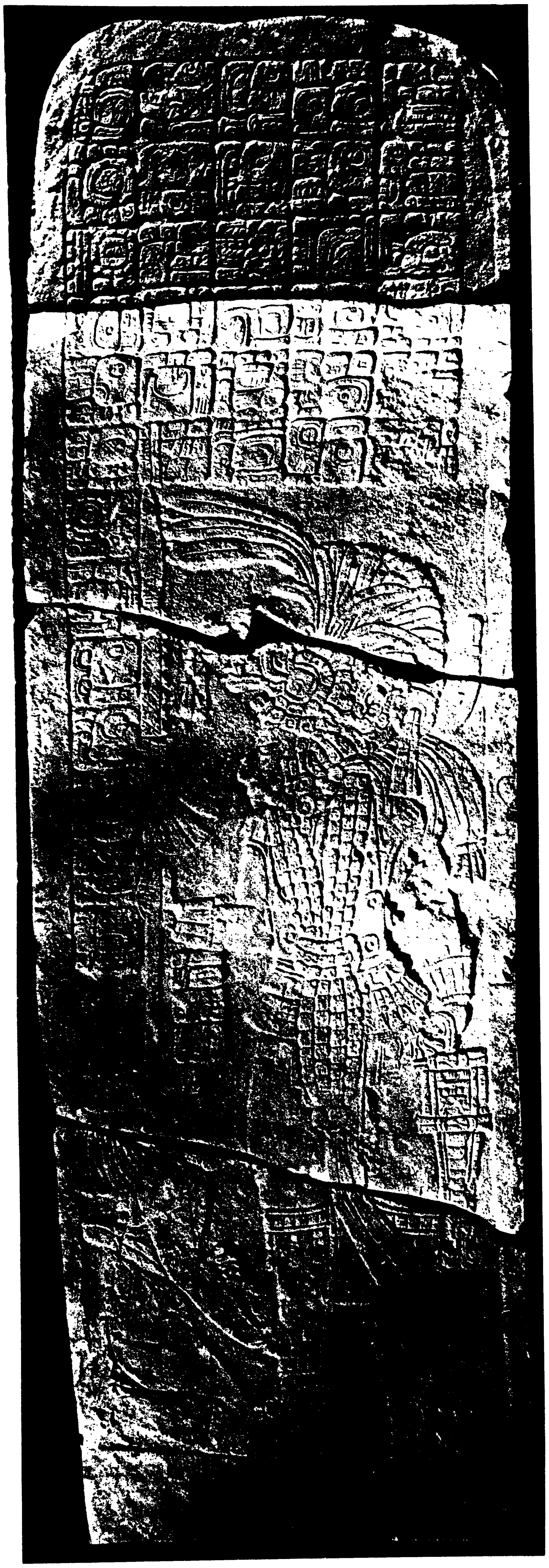


1. Yăxchilan: Stela 12, Deity Side.

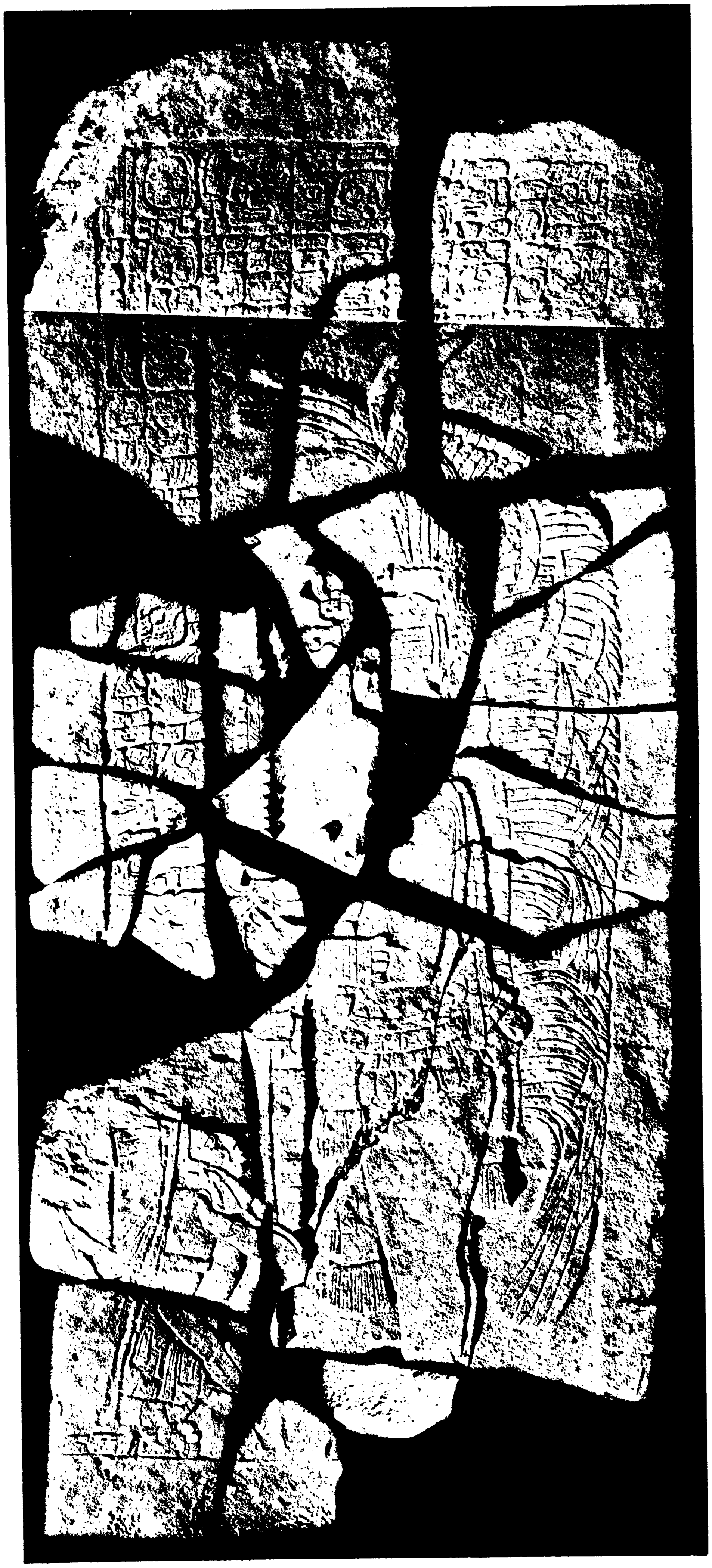


2. Yăxchilan: Stela 12, Human Side.

HELIOTYPE CO., BOSTON.

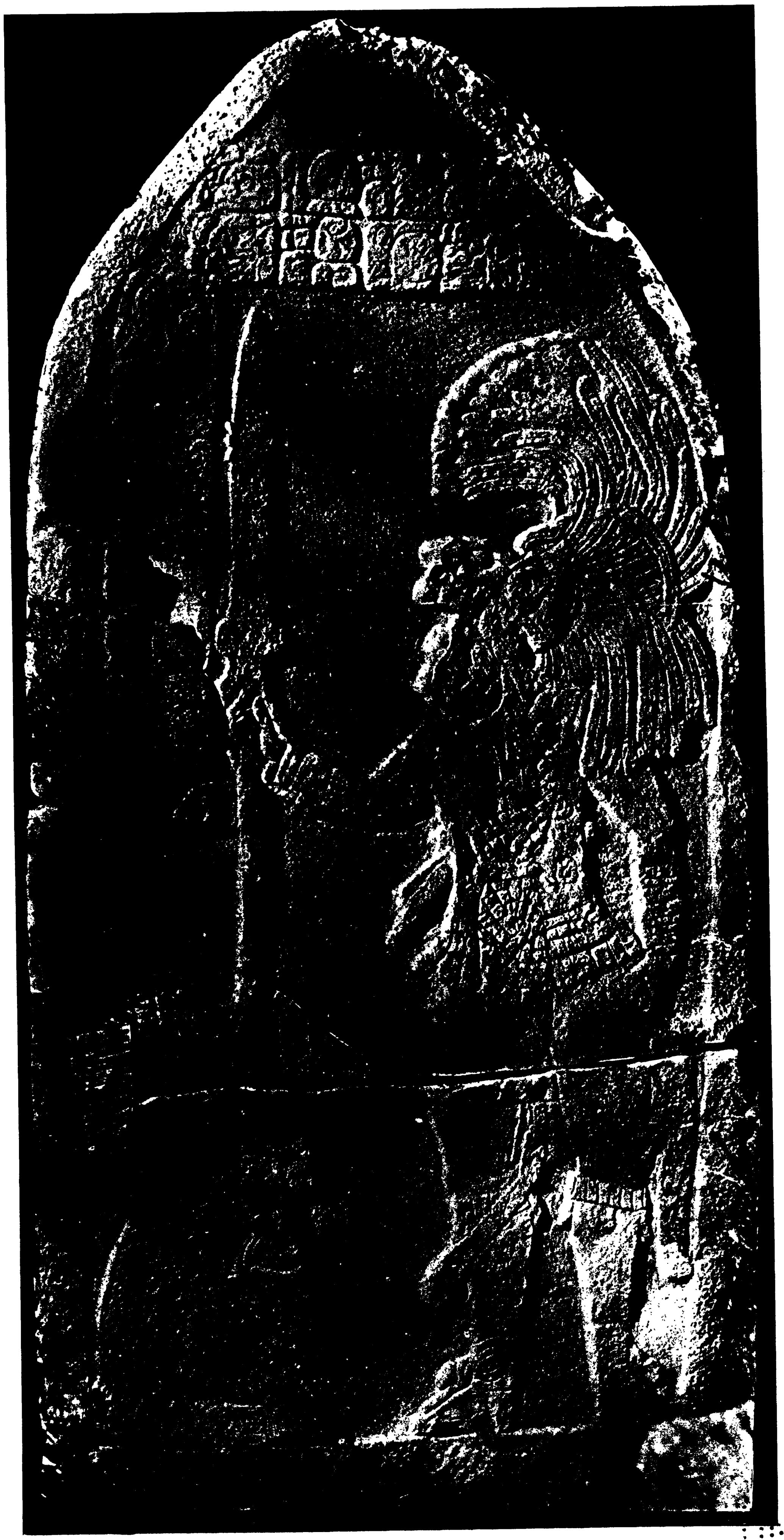


1, YĀXCHILAN; STELA 18.



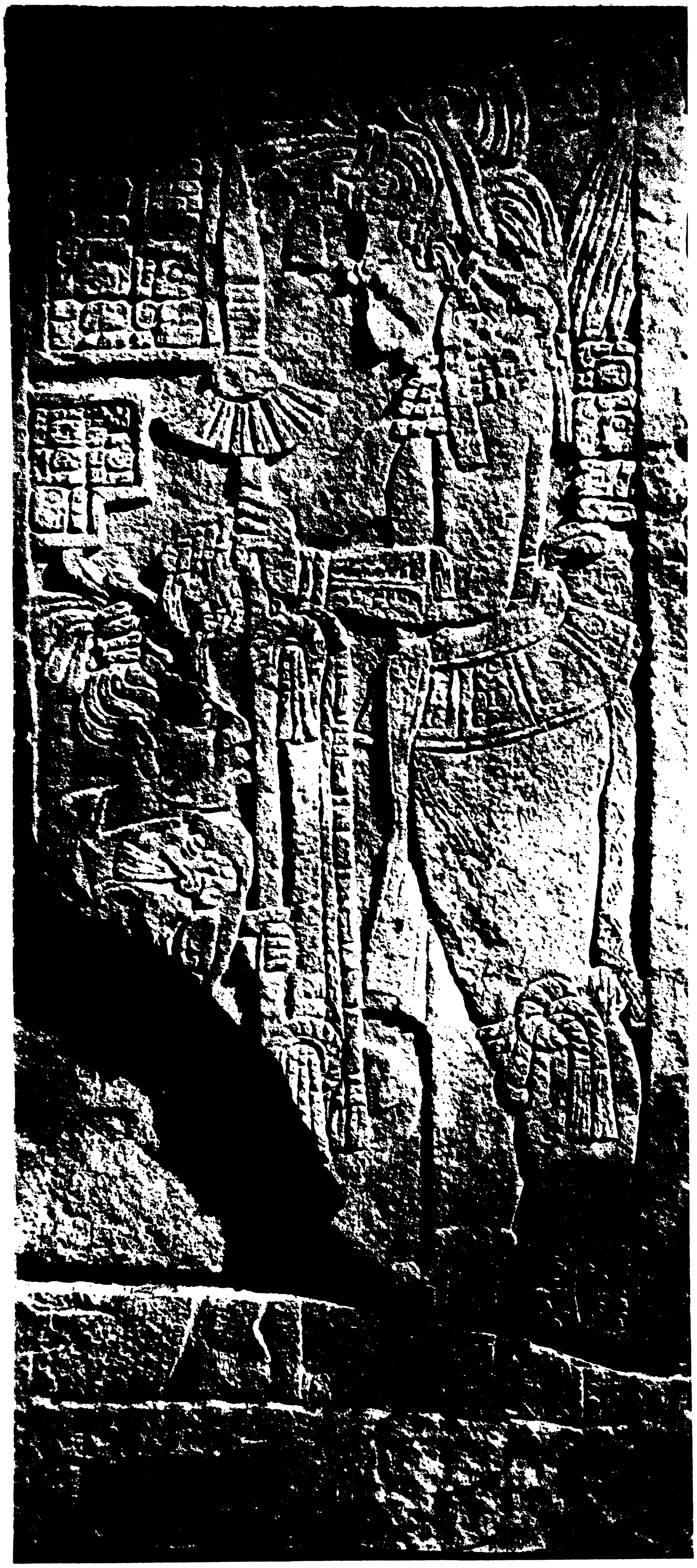
2, YĀXCHILAN: STELA 19.

HELIOTYPE CO., BOSTON.

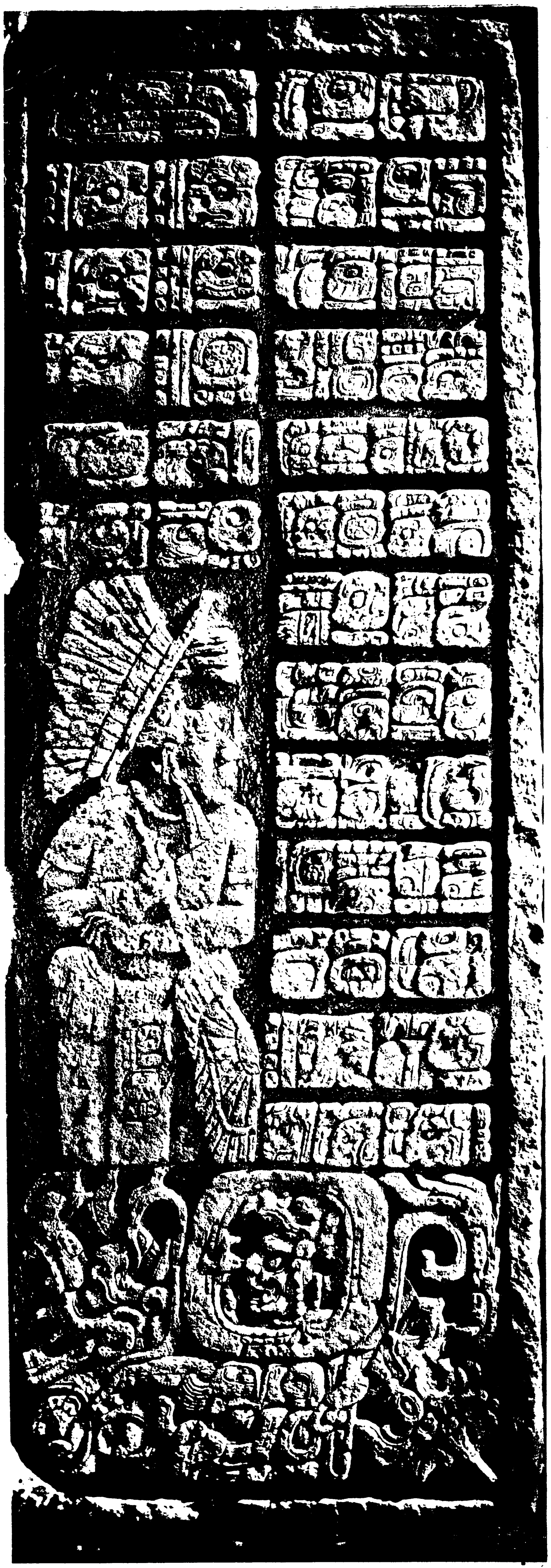


Yaxchilan: Stela 20.

HELIOTYPE CO., BOSTON.



1, Yāxchilan: Stela 15.



2. Yāxchilan: Altar on terrace of Structure 44.

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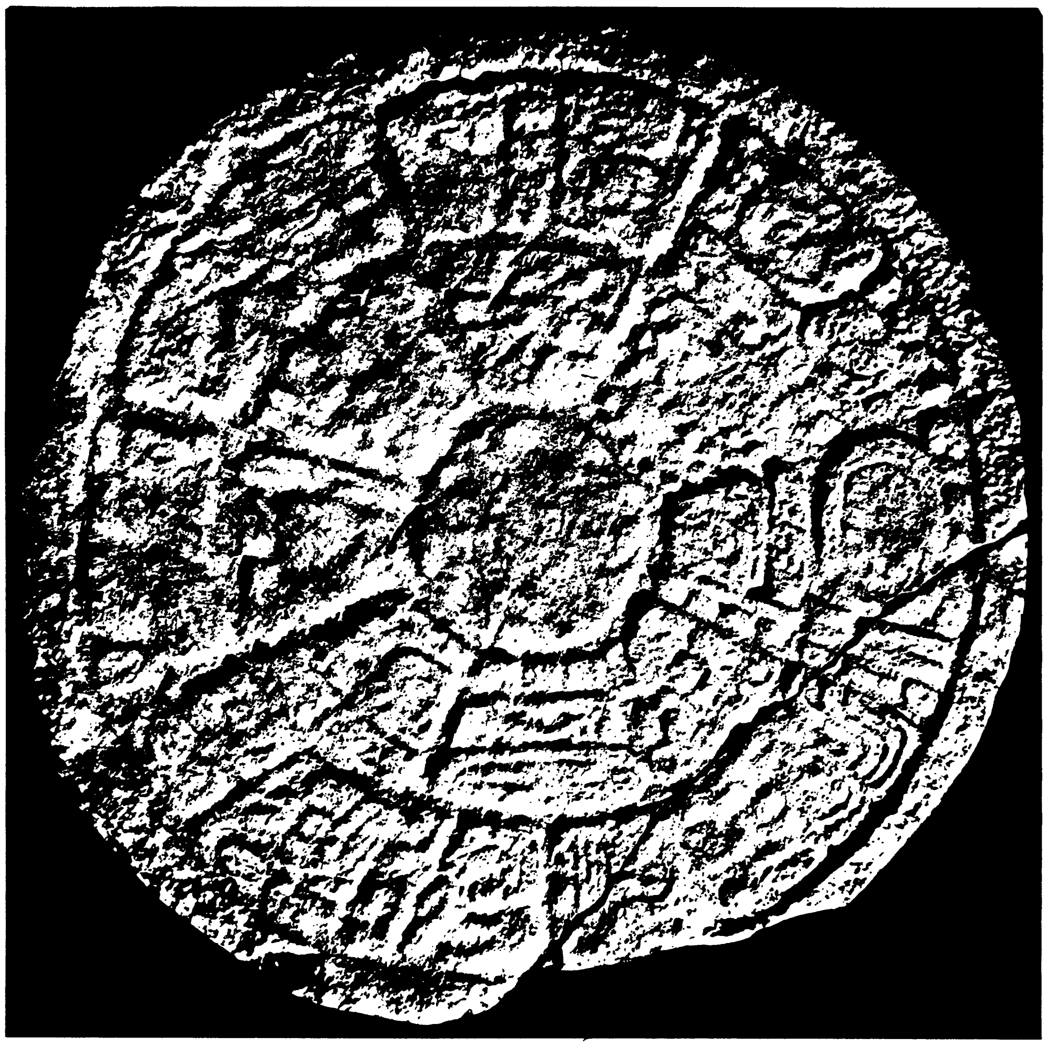

1. YĀXCHILAN: ONE OF THE ALTARS IN FRONT OF STAIRWAY, STRUCTURE 36.

2. YĀXCHILAN: ONE OF THE ALTARS ON TERRACE OF STRUCTURE 19, ALSO TERRA-COTTA INCENSE VESSELS. STUCCO ORNAMENTS AND OTHER OBJECTS FROM THE RUINS.

HELIOTYPE CO., BOSTON.

Continued from page 2 of Cover.

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